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LANDSCAPER'S DREAM?

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HOW TO...

SHOOT WINNING LANDSCAPES

By the winner of Landscape Photographer of the Year



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ADVANCED TECHNIQUE

LOW-CONTRAST LANDSCAPES

How to make the most of 'bad' weather conditions



PAGE 24
EXPERT ADVICE

UK WINTER WILDLIFE

Colin Varndell's hints and tips for shooting close to home

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Amateur Photographer For everyone who loves photography

I SINNED this morning. The sky was mostly cloudless, and the icy air was crystal clear. As I walked to the office, the morning light and the lit-up buildings were working wonders. I kept the camera switched on in my coat pocket, even though the rear screen was lighting up the fluff and old receipts. Hands in pockets to stop them going numb, I was able to pull the camera out with a split second's notice to scoop a multitude of decisive, and not so decisive, moments. It had been a magical couple of days, of the sort during which pictures present themselves to you and lay down in the road waiting for you to capture them. Surprisingly low noise, coupled with a low light AF speed I really hadn't

expected, meant I was flying, and exciting pictures were clambering to climb into the lens and glue themselves to the sensor.

Then my card declared itself full. Being only yards from work, I didn't take my hands from the warmth to load a new card. I turned a corner and there was a pair of builders puffing away in a massive cloud of backlit smoke leaning against a dark background that made them leap from the scene. And the best shot of the day just slipped between my fingers.



Damien Demolder
Editor

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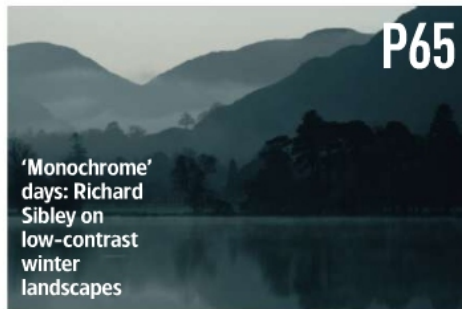
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In a typical British winter, bright blue skies are a rarity. However, don't let the prevailing greyness get you down. Instead, see it as an opportunity to flex your creativity with low-contrast landscapes. Richard Sibley explains how



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THE AP READERS' POLL

IN AP 20 NOVEMBER WE ASKED...

Of these three, who do you think was the more important?



YOU ANSWERED...

A George Eastman	41%
B Henry Fox Talbot	46%
C Oskar Barnack	13%

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Do cold mornings mean your camera stays indoors?

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Lord Snowdon's turbulent private life has obscured the fact that he was one of the finest photographers of his generation. David Clark looks at his life and work



Landscape competition winner Andy Spencer talks about his recent win

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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PENTAX K-7



Canon EOS 5D MKII



Canon EOS 7D



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Nikon COOLPIX P100



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Leica M9



Panasonic LUMIX LX-5



Nikon COOLPIX S3000



Nikon COOLPIX L110



PENTAX OPTIO i-10



PENTAX OPTIO W90



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FUJIFILM F70EXR



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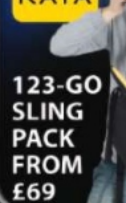
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‘We will outsell Canon and Nikon by 2015,’

Samsung glory bid, page 7



NMM rescues rare pic • ‘Hugely significant’, says museum

HISTORIC FENTON IMAGE SAVED FOR NATION

A RARE 19th-century image by pioneering British photographer Roger Fenton has been saved for the nation thanks to a fundraising campaign.

Earlier this year the 1858 photo was barred from export by the UK government in the hope that a buyer would come forward to buy it.

The Art Fund and National Media Museum (NMM) have since joined forces to raise the £108,506 needed, saving it from potentially going overseas.

The photo, called ‘Pasha and Bayadère’, was part of a series of 50 Orientalist photos inspired by Fenton’s expedition to the Crimea.

The photographic tableau was staged in a London studio and shows the photographer (pictured centre) dressed as a Turkish military or civil official (Pasha), watching a dancing girl (Bayadère) perform.

It is one of only two examples of this image, the other being in the Getty Museum, California.

However, Getty’s version is uncropped and believed to be a proof, making this version

(pictured) cropped for exhibition ‘unique’, said former Culture Minister Margaret Hodge earlier this year.

The Art Fund provided £49,000 of the funds needed, while the NMM provided the remainder.

Best known for his images of the Crimean War, Fenton is credited as one of the first war photographers, and renowned for mastering every genre he attempted to capture.

Paul Goodman, head of Collections at the NMM where the photo will be housed, described the rescued work as ‘hugely significant’.

He added: ‘Fenton is such an influential figure within photography and the acquisition of this rare photograph not only enhances our already strong holdings of his work but also fills a gap in the National Photography Collection relating to mid-19th century Orientalist themes.’

Art Fund director Stephen Deuchar added: ‘This captivating tableau is of huge importance to the display and the study of photography in the UK.’



In staging the scene the model’s hands were said to have been tied above her head with lengths of string attached to the ceiling.

In 1859, a reviewer for *Photographic News* (a journal which later formed part of AP), reported: ‘A most amusing circumstance, in connection with his picture, is the fact that one of the “tricks” which enables the composer to produce an effect is too palpable.’

Lord Inglewood, chair of the Reviewing Committee which had barred the picture from export in February, said: ‘Photography is sometimes undervalued in this country, but Pasha and Bayadère demonstrates how the best

The picture ‘Pasha and Bayadère’ was valued at more than £100,000

photographs can hold their own aesthetically against other art forms.

‘As well as being a remarkable image, the work is also important for the study of the history of photography.’

In 1853 Fenton was a founder member and first secretary of the Photographic Society, which later became the Royal Photographic Society. He died in 1869.

The RPS Collection, which is now held by the NMM in Bradford, West Yorkshire, contains around 800 Fenton photos.

SNAP SHOTS

● Photographers heading for the coast may benefit from checking tide times using the QuickTides card disc system for 2011 and 2012. Users align a colour and a code to display approximate high and low tide times for given day. The cards cover British, Irish, French and Iberian coasts. Each one costs £7.99. Call 0117 973 6688. Visit www.quicktide.co.uk.

● Panasonic has added a 3D image recording facility to its Lumix DMC-G2 Micro Four Thirds camera, via a firmware upgrade. Shooting images in 3D requires use of Panasonic’s optional 3D lens (H-FT012). Firmware update version 1.11 also adds ‘improved operability of AE lock by maintaining the setting even when the touch shutter function is used’. For details and to download visit <http://panasonic.net/avc/lumix>.

OLYMPUS DEBUTS PEN E-PL1S IN JAPAN

OLYMPUS has released the Pen E-PL1s, a variant of the E-PL1 Micro Four Thirds camera, which boasts an equivalent ISO expanded to 6400.

However, differences over the E-PL1 are largely cosmetic and the camera will only go on sale in Japan, according to Mark Thackara, national marketing manager for Olympus UK.

The silver band on the top and side of the camera body has been changed to match the body colour. The E-PL1s will be kitted out with Olympus’s new ‘silent focus’ 14–42mm lens which will be available separately and make its way to Europe at a date yet to be confirmed.

The new model is due to go on sale in Japan in early December.



Do you have a story?

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APNews

A week of photographic opportunity

PHOTODIARY

Wednesday 1 December

EXHIBITION Spirit of the Horse, until 31 December at Rhubarb and Custard Photo Gallery, Windsor, Berks SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

EXHIBITION Mick Rock: Rock Music, until 16 January 2011 at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. Visit <http://gallery.ideageneration.co.uk>.



Thursday 2 December



EXHIBITION We English by Simon Roberts, until 26 February 2011 at Museum of Croydon, Croydon Clocktower, Croydon, Surrey CR9 1ET. Tel: 0208 253 1022. Visit www.museumofcroydon.com. **EXHIBITION** 'Red Dot' show and silent auction in aid of Photovoice at ADP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.

Friday 3 December

EXHIBITION Passing Time by David Hurn, until 9 January 2011 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. **EXHIBITION** Pinhole photography by Justin Quinell, until 3 December at The Visual Centre, Francis Bardsley School, Romford, Essex RM1 2RR.

Saturday 4 December

EXHIBITION Oululu (Tell Him) by Israeli photographer David Adika, until 23 December at East Central Gallery, London EC2A 3HH. Tel: 0207 739 6649.

DON'T MISS Great Christmas Pudding Race in Covent Garden, London, in aid of Cancer Research UK (starts at 11.30am). Visit www.xmaspuddingrace.org.uk.

Sunday 5 December

EXHIBITION Canned Candies: The Nudes of Jean Clemmer, until 18 December at Flash Projects, London W1B 5PG. **EXHIBITION** World Press Photo until 5 December in Level 2 Foyer, Royal Festival Hall, London SE1 8XX. Tel: 0207 960 4200. Visit www.southbankcentre.co.uk.

Monday 6 December

EXHIBITION Take a View: Landscape Photographer of the Year 2010, until 16 January 2011 at the National Theatre, London SE1 9PX. Tel: 0207 452 3400. Visit www.nationaltheatre.org.uk. **EXHIBITION** This Must Be The Place features various photographers, until 12 December at Jerwood Space, London SE1 0LN. Tel: 01372 462 190. Visit www.jerwoodvisualarts.org.

Tuesday 7 December **LATEST AP ON SALE**

EXHIBITION Sharpe's Wood by Liza Dracup, until 8 January 2011 at PM Gallery & Pitzhanger Manor, London W5 5ED. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse. **EXHIBITION** The Black and White Collection by Andy Willsher, until 31 December at The Book Club, London EC2A 4RH. Tel: 07973 558 002. Visit www.andywillsher.com.



Firm responds to camera shortage claim

CANON STATEMENT ON EOS 5D MARK II

CANON has sought to clarify its position on supplies of the EOS 5D Mark II digital SLR following a press article suggesting there is a shortage.

Comments attributed to a Canon employee, featured in the 1 November issue of trade magazine *Pixel*, suggested that Canon had temporarily halted production of the 5D Mark II and switched production to another camera.

However, when asked to respond to the claim, Canon UK told AP that the person quoted in the article was not, in fact, a

Canon employee. In a bid to clarify its position Canon issued a statement to AP.

In the statement, Canon insists that it strives to ensure supplies meet demand for its 'iconic' camera, adding: 'We apologise if some customers experience a delay or have difficulty in securing their purchase. Canon works closely with retailers to ensure ranging throughout the UK and Ireland.'

To read the full Canon statement, issued exclusively to *Amateur Photographer*, visit www.amateurphotographer.co.uk/news.

PHOTO MUSEUM FACES 15% CUTS

BRITAIN'S flagship photography institution will lose 15% in Government grants over the next four years as a result of the Comprehensive Spending Review.

Last month Chancellor of the Exchequer George Osborne announced £81 billion worth of public spending cutbacks.

A spokesman for the National Media Museum (NMM), which is based in Bradford, West Yorkshire, told AP: 'We know that our grant-in-aid will be reduced by around 15% in real terms in stages over the next four years, starting in April.'

'We have already been working to prepare for a range of scenarios and to seek efficiencies that can serve to minimise the impact of the cuts. Over the next few weeks we will confirm our plans for accommodating this reduction.'

The NMM houses the historic collection of the Royal Photographic Society, which includes the earliest surviving negative created by British photography inventor William Henry Fox Talbot.

Its bosses admitted that a vital part of its future success will be the museum's 'ability to continue to attract

visitors and generate income'.

In September the NMM said it already encourages visitors to make donations, but insisted it is committed to free entry as government-funded bodies nationwide faced possible budget cuts.

Earlier this year the museum received Government approval to open a base in London, widely rumoured to be located at the Science Museum.

Although there are currently no plans to shelve this project in light of the massive cutbacks, the NMM spokesman added: 'The National Museum of Science & Industry [of which the NMM is a part] must continue to invest – to make savings, to generate income and to come out of this difficult period stronger and more secure.'

'Many investments are made with money raised in addition to our grant-in-aid from donations and from private and public funding organisations. Raising our capability is a key part of the strategy to secure our future.'

The NMM's trustees include Michael G Wilson, producer of the *James Bond* films and a photography collector.

SNAP SHOTS

● China's digital camera sales have more than trebled in five years, according to industry sources. 'The digital camera market reached 10 million units in 2008, from 2.6 million-2.9 million in 2004,' reports Japanese trade publication *Pen News Weekly*. 'SLR-type' cameras accounted for 10% of sales. The report was based on figures published by monthly trade magazine *Photo Market*, which predicts that Chinese consumers will snap up 1.09m SLR-style cameras this year – 14% more than in 2009. Nikon and Canon dominate the market, each holding around a 40% share.

● A new waterproof housing for the Sony NEX-5 has been released. The Aquatica AN-5, made by UK firm Cameras Underwater, is designed to be waterproof down to 90m. A pair of dual optical strobe connectors have been built into the housing. The waterproof housing kits for the NEX-5 start at £1,175. Cameras Underwater has also redesigned its housing for Nikon's D3S, D3X and D3. For details visit www.camerasunderwater.co.uk.



Do you have a story?

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Canon says bring on the competition

SAMSUNG BIDS TO OUTSELL CANON AND NIKON



KOREAN camera maker Samsung says it will outsell Canon and Nikon worldwide by 2015 – a claim tied to an assumption that compact-system cameras will overtake DSLR sales.

Samsung bosses plan to secure the number-one spot in the mirrorless compact-system camera market by 2012.

Jeong Wook Kim, vice-president of Samsung's camera business, made the claims in an interview with AP Editor Damien Demolder at the company's headquarters in Seoul, Korea.

He said that a mixture of top-quality products and innovative technologies will ensure a dramatic growth in the company's market share over the next few years.

'We are passionate about making a success of the NX system,' said JW Kim.

He added: 'We are certain that the APS-C sensor will dominate the compact system camera market.'

'It won't be long before compact system camera sales exceed those of DSLRs, and then Samsung will be the best-selling camera brand'.

In response, a Canon UK spokeswoman told us: 'We welcome the opportunity

Members of the Samsung Digital Imaging headquarters team (l-r): Gihyun Bong, Jeremy Shin, Jeong Wook Kim and Yunho Lee

competition brings to expand the photographic market and bring the world of digital imaging to new users.'

Nikon said it was not prepared to comment on Samsung's 'aspirations'.

BID FOR POLE POSITION

Samsung is used to performing well in the compact camera arena, and is usually ranked within the top three brands.

But the firm was less successful in the digital SLR market with its GX-series of bodies created in partnership with Pentax.

The new NX range of mirrorless cameras was the first micro system to sport the larger APS-C sensor.

Samsung plans to build on the image-quality advantages of the sensor with new 'prestigious' bodies and high-performance wide-aperture lenses, to accompany the DSLR-style NX10 and compact design NX100 cameras.

PIXELS, NOISE AND AF

The company's focus for the near future will be to increase the pixel count of NX sensors, to improve noise-reduction processing, increase focusing speed and to develop higher-quality motion picture recording.

Kim also explained that Samsung is in a prime position within the photographic industry to converge technologies from other product groups, such as mobile phone, TV and audio, to create new product categories and new levels of functionality.

With existing skills in touch-screen technology and high-capacity processing experience in products such as the Galaxy Tab and S tablet computer, Samsung plans to make it easier for camera users to create finished images in-camera rather than having to resort to post-capture software.

OPTICS STEPPED UP

The NX body and general lens manufacturing plant is set to move to new premises that will also allow the expansion of both product range and output. This follows the transfer of Samsung's digital imaging division from the Samsung Techwin company to Samsung Electronics. The firm says this will enable it to step up glass-moulded aspherical lens manufacture. Larger lens elements are also set to hit the production line. Currently, the largest diameter element in production at Samsung's factory at Busan is 30mm, but once the new plant opens it will be possible to make elements of up to 50mm.

This will in turn allow the production of high-quality fast aperture telephoto focal lengths.

The company is experimenting with what it can do optically with the NX system, and has produced a range of prototype lenses for trials and investigation, including a 700mm lens that engineers have used to photograph the moon.



Samsung's research and development centre in Gyeonggi-do

knowledge and insight at the same time. The first camera our engineers played a part in the development of was the Minolta Hi-Matic Strobe, which was released in 1979 and the Minolta

X-300 came a few years later. The first Samsung-only camera was the SF-A compact camera from 1984, while the first mass-production model was the Winky in 1986.'

Damien Demolder



Lens plans

SAMSUNG intends to develop five new lenses every year and is set to introduce an 18-200mm f/3.5-6.3 OIS, a 16mm f/2.8 pancake, a 60mm f/2.8 OIS macro and an 85mm f/1.4 lens next year. The company also showed AP plans for a 16-80mm f/3.5-4.5 PZ OIS that will feature a power zoom function – the first power-assisted zoom interchangeable lens we've seen for some time. The optics planned for release are:

- 18-200mm f/3.5-6.3 OIS ● 16mm f/2.8
- 60mm f/2.8 OIS macro ● 85mm f/1.4
- 16-80mm f/3.5-4.5 PZ OIS

Little-known history

THE DISPLAY cabinet in the Samsung digital imaging HQ holds some surprising exhibits. My eye was drawn immediately to a rather worse-for-wear Minolta X-300 film SLR from 1983. Jeremy Shin explained why it was there: 'In the late 1970s Samsung wanted to get into the camera business, but had no experience of camera production, so we sent a group of senior engineers to Japan to work for Minolta. Samsung paid them for four years while they helped Minolta develop new products and gained valuable

AP THIS WEEK IN... 1913

The 'unfailing popularity' of amateur photography was reflected in the success of AP, the circulation of which was growing week by week 'irrespective of the season' it seemed. In previous years the winter months had been regarded as a 'period of stagnation' for photographers, but those days were history. 'Photography has steadily become a universal all-year-round hobby and its many branches afford its ardent followers ample occupation and entertainment at all periods of the year', declared the 29-year-old journal.



Club news from around the country CLUBNEWS

LONG EATON CAMERA CLUB

The club says it is looking for new members and meets every Monday (at 7.30pm) at the Women's Institute, Wilne Road, Sawley, South Derbyshire. Visit www.long-eaton-camera-club.net.

WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

Members hold their annual exhibition until 8 January 2011 at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire (open daily). The club holds meetings on Tuesdays (at 8pm) at the Terrace Suite, Campus West, Welwyn Garden City. Visit www.welwynphotoclub.org.uk.

SNAP SHOTS

● Pentax is the latest manufacturer to offer customers Christmas cashbacks. A £120 cashback is available on the Pentax K-5 DSLR, (bought with any Pentax lens), £80 on the body-only price of the Pentax K-5, and £70 on the Pentax K-r, with any lens. The offer runs until 15 January 2011 and claims must be made by 31 January 2011.

● Canon customers can claim up to £100 cashback on selected EF lenses when they buy an EOS 7D or EOS 5D Mark II DSLR before the end of January 2011. The firm has also announced cashback savings on the EOS 500D, PowerShot SX cameras and Pixma Pro 9500 Mark II and Pro 9000 Mark II printers. For details visit www.canon.co.uk.

● Photographic students are urged to enter the Association of Photographers (AOP) Students Awards 2011, which is now open for entries. The winner will receive a day's work experience with a 'high-profile' member of the AOP. The deadline for entries is 13 December 2010. Visit www.the-awards.com.

KATE MOSS WINS 'BEST OF BRITISH' BILLING

SEMI-NUDE images of model Kate Moss captured as part of an advertising campaign for lingerie designer Agent Provocateur star in a 'Best of British' exhibition in London.

The Moss pictures (see right) were taken in 1997 by photographer Mike Figgis, who was also writer and director of the 1995 film *Leaving Las Vegas*. Other photographers featured in the show, at The Little Black Gallery in Chelsea, include Patrick Lichfield, Terence Donovan and Bob Carlos Clarke.

Earlier this year the gallery hit the headlines when a controversial exhibition of images by Bob Carlos Clarke sparked a police visit.

Police officers were called after local residents claimed that 'pornographic' images from the show were displayed in the window of the gallery and could



be seen from the road outside.

The current exhibition, which runs until 18 December 2010, is sponsored by the Morgan car company, which last year celebrated its 100th anniversary.

For details visit www.thelittleblackgallery.com or call 0207 349 9332.

MODEL PLAYS PHOTOGRAPHER IN 'BLOW-UP TRIBUTE'

SUPERMODEL-turned-photographer Helena Christensen stars in a short film billed by its makers as a tribute to the cult classic *Blow-Up*.

Christensen plays fictitious photographer Alex Worthington, who meets a stranger played by David Gandy, a model.

The movie, called *Away We Stay*, was directed by Edoardo Ponti, who is the son of actress Sophia Loren. Ponti said he created the movie as a tribute to *Blow-Up*, a film set in 1960s London starring David Hemmings and produced by Ponti's father Carlo.

'When [Michelangelo]

Antonioni approached my father to do *Blow-Up* it was going to be set in Rome,' Ponti told the *Evening Standard Magazine*, 'but it became a postcard from London.'

Continuing the photography theme, Ponti hired David Bailey's son Fenton for a cameo role as the photographer's assistant.

Christensen told *Vogue.com*: 'The original *Blow-Up* is a very unusual movie in so many ways and I thought it was an honour to be part of making a tribute to this cult classic.'

To view the film visit www.amateurphotographer.co.uk and search under 'Helena'.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
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The 12-minute film promises to be the first in a series and is available to view on YouTube. It was released to promote a London hotel

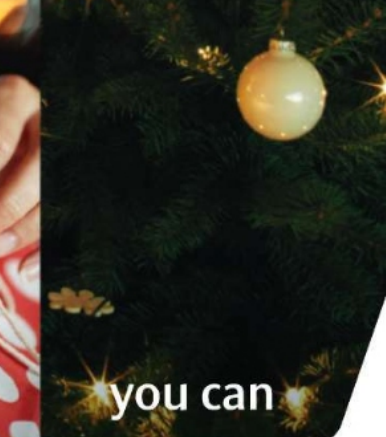
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APReview

The latest photography books, exhibitions and websites. By Gemma Padley



BOOK

In still light

By Marc Stanes

Jonathan Cooper, hardback, £45, 96
ISBN 978-0-620-47540-2



AS WINTER sets in, photographing nature outside is becoming progressively

more difficult, yet inside the possibilities are almost endless. In his beautifully presented book, Marc Stanes shows how with skill and imagination still-life flower photography can be alluring, lively and emotionally engaging. From moody black & white lilies to delicately lit poppies, the images – all shot in a studio environment – are excellent explorations of the interplay between light and subject.

Quite often set against dark backgrounds, the colours and shapes of the plants come into their own as rich reds, violets and yellows leave traces throughout. Each image reproduced to almost a full page reveals the immense care that has been taken. Carefully controlled lighting highlights subtle textural detail, tone and shape, while the balanced compositions are skilfully realised. It's one of those coffee-table books that has universal appeal, although flower enthusiasts especially will have a field day. The price may be a little hefty, but on a cold damp evening a peek in a book like this cannot fail to inspire.



© MARC STANES

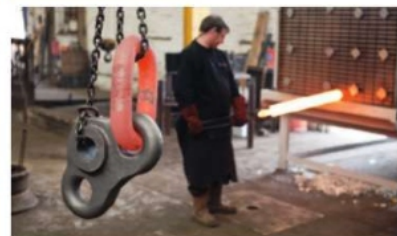


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EXHIBITION



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Black Country Stories

by Martin Parr

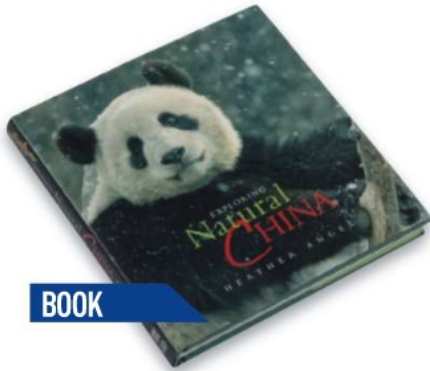
Until 23 January 2011. The Public, New Street, West Bromwich B70 7PG. Tel: 0121 533 7161. Open Wed-Sun 10am-6pm. For Christmas opening times visit www.thepublic.com. Admission free

HOW MUCH do you know about life in the Black Country? If the answer is 'very little', a visit to a new Martin Parr exhibition should tell you all you need to know about this diverse industrial region. Commissioned by community arts agency West Bromwich Multistory and art gallery The Public, Magnum photographer Parr set out to document life in the Black Country. Over the course of a year he photographed people and places that caught his eye. The result is an eclectic collection of images that explore modern-day society as lived by Black Country residents.

The 650 images that are on display, all taken in colour, reflect Parr's unique style, as subjects are shown in intimate settings often with a touch of humour and a hint of irony. The images show people going about their daily life in pubs, markets, mosques, churches, shopping or at work, and provide a candid picture of life in Britain. Audio recordings of local residents' experiences of living in the Black Country accompany the exhibition, but really the images speak for themselves.

WEBSITE





BOOK

Exploring Natural China

By Heather Angel
Evans Mitchell Books, hardback, £19.99,
192 pages, ISBN 978-1-901268-41-6



TOP NATURE

photographer and AP
Photo insight expert
Heather Angel's latest

book is a whirlwind trip across China as she sets out to document the wildlife, landscapes and flora of this vast country. With its varied climate and geology, China is awash with photographic opportunities and Heather wastes no time in making the most of its potential. From snowy wastelands in north-east China to the tropical paradises in the south, the images whisk the viewer across the very best that China has to offer.

With chapters on the Bamboo Sea – a



© HEATHER ANGEL/NATURAL VISIONS

tropical rainforest in Sichuan province – fishermen in the south, tigers and of course the giant panda to name just a few, this book provides a fantastic overview of the natural diversity of this phenomenal country. With considerable chunks of text to support the images, *Exploring Natural China* will appeal to readers with a desire for encyclopaedic knowledge as well as an interest in the visual.



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<http://wvs.toleftpixel.com>



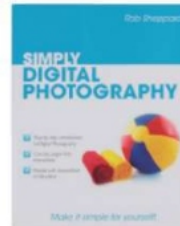
THERE are a lot of photo blogs out there and sometimes it can be difficult to find the ones

worth book marking. 'Daily dose of imagery' is the title of Sam Javanrouh's ongoing photo project documenting his day-to-day experiences of life in Canada. The concept is simple and while not unique, for the most part it works well as every day Sam posts an image he has taken that day with a caption explaining the context in which the image was taken. The text is kept to a minimum

allowing the viewer to concentrate on the image itself. Dating back to 2003, it is an impressive archive to peruse. Personal observations make up the bulk of the imagery, with prints available to buy. With so many text-heavy blogs floating around in cyberspace, this is a refreshing approach, although occasionally the photography is lost behind the concept. That said, there is plenty to entertain and the 'photo a day' concept is certainly a useful format to try if you are looking to boost your daily picture-taking.

CONDENSED READING

A round-up of the latest photography books on the market



● SIMPLY DIGITAL

PHOTOGRAPHY by Rob Sheppard, £10.99 As a basic introduction to photography, this guide ticks all the boxes. With sections on composition, understanding light and exposure it touches on all the main introductory topics, but on a superficial level. A sound entry-level book that does what it sets out to. ● **THE RIVER**



THAMES

by Derry Brabbs, £30 This comprehensive location guide to the River Thames is well researched and full of historical and geographical information. There are some picturesque images, but the majority unfortunately leave a little to be desired. Consequently, the £30 price tag seems a little expensive. ● **SHELTER CATS**



by Michael Kloth, £12.95 One for cat lovers and children, this book of feline portraits features more than 80 images of rescued cats and kittens. From close-up shots to full-length portraits, every page will draw an 'Ahh'. A great stocking filler if you're short on ideas. ● **THE PHOTOGRAPHER'S**



DSLR POCKETBOOK by Michael Freeman, £9.99 This pocket-sized book, better still Christmas-stocking-sized book, is crammed with everything you need to know to create perfect pictures. Containing advice on equipment, digital techniques and image-editing, in true Michael Freeman style it is an invaluable addition to any photographer's kitbag.

Letters

Share your views and opinions with fellow AP readers every week

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @apcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

NO FLASH, NO SALE

I can tell David Forcey why he should prefer the Canon PowerShot G12 over the PowerShot S95 (*Letters*, AP 13 November), because the G12 is a rarity in that it has a flash shoe. With a suitable flash one can bounce the light off the ceiling and achieve a far higher quality of lighting than the standard blast straight in the subject's face. I have the similar PowerShot G10 camera, which I use with the diminutive Speedlite 270EX flash that is powerful enough in a large room. The camera goes in one pocket and the flash in another, each protected from scratches and dust by a soft baby's sock. While he might balk at the price of the G12, I would never spend £379 on any camera that doesn't have a shoe.

Paul Murphy, Manchester

A hotshoe is indeed a gateway to a whole different level of photography – Damien Demolder, Editor

BEGINNERS WELCOME

In AP 20 November, Tom Corbett seems to be having problems finding clubs in the Edinburgh & Lothians area (*Letters*). I wonder if he has Googled for any? If he does, he will find quite a few! Off the top of my head, some clubs in Edinburgh & Lothians are: Bathgate CC; Beeslack Penicuik CC; Edinburgh PS; Falkirk CC; Haddington CC; Linlithgow CC; Livingston CC; Mid Calder CC; Midlothian CC; Musselburgh CC; and North Berwick PS. And if you go slightly further afield, he will find another dozen or so.

Admittedly, not all club websites go into great detail about busy beginner sections, but all the clubs that I visit as a judge have beginner sections in their competitions

and therefore it is obvious that beginners are catered for. Mr Corbett might also like to try Edinburgh Photographic Society (my own club). We have 16 evenings throughout the year's syllabus dedicated to beginners. Mind you, we own our premises and there is something going on most nights of the week. Smaller clubs may not have this flexibility.

As a rule, all camera club members will be delighted to help someone out if they admit they are new to the game and need some help. Even advanced members share techniques and ideas with other club members. We are all beginners at something. If you go along to any camera club, you will find that there are other beginners, too – you will not be alone!

Why not look up these clubs on their websites and find out something about them? They are not keeping themselves in the dark. They all have websites and they all welcome new members young and old, experienced or tyro.

Neil Scott, Edinburgh

I might move to Edinburgh myself, Mr Scott – Damien Demolder, Editor

COPYRIGHT THEFT

Although I have some sympathy for Mike Nicholson (*Letters*, AP 20 November), I am amazed that the issue of photographers losing control of print copies from digital images has taken so long to hit the letters pages. I could see this coming when the provision of a CD of images by wedding photographers and other professionals/semi-professionals started to become common practice, and I don't even use a digital camera.

It is not for the convenience of the customer that film-based wedding photographers and others always retain the negatives! However, it is now possible to scan prints in order to print further copies. This is the digital age and copyright is constantly breached. The provision of any digital photos for a fee should be priced accordingly.

Harold Gough, Berkshire

CUSTOMER UNFRIENDLY

I was pleased to see my letter published, regarding Canon's inkjet cartridge policy (*Policy problems*, AP 13 November). I was surprised, though, by Damien Demolder's comment about it being easier to change the ink absorber, a job I understood could only be carried out by a Canon repairer and at a cost far greater than buying a new printer. Leaving aside whether or not this is possible as a DIY job, the point I was trying to highlight is that if, for whatever reason, your Canon printer fails and it is more than, say, two years old, the chances are that it will have been discontinued. It is then impossible to find a new Canon printer that will accept the very expensive spare inkjet cartridges you may be holding – which is not a very customer-friendly policy in my view.

Nick Cambourne, Bristol

RIP-OFF BRITAIN

I refer to Gerald Peppiatt's letter in AP 13 November relating to the cost of repairing a Nikon lens. I had a similar situation in February 2009 when my Nikon 18-200mm VR lens stopped working. The problem was the same – failure to autofocus.

I contacted Nikon in Surrey, realising that the lens was just out of warranty, but the company was not prepared to assist with the cost of repair. I was put in touch with a Nikon-approved repairer, H Lehman Ltd, in Stoke-on-Trent. The total cost of the repair, which included a replacement SWM AF drive motor, was £129.95.

At the time, a new 18-200mm VR lens was around £450, so in view of that

What The Duck



<http://www.whattheduck.net/>

A SPOT OF MONKEY BUSINESS

I recently returned from a work trip with colleagues that took us to Jaipur in India. An unanticipated pleasure was to enjoy reading four copies of AP that were waiting for me upon return, and a lovely article by Andy Rouse in AP 30 October that made me smile.

In Jaipur, several colleagues opted to go and see tigers, which involved an early start and a four-hour ride along some of India's roughest roads to a reserve that was 'full' of tigers. Needless to say, they saw none, took no pictures and endured a similar return journey. Meanwhile, I explored Jaipur with my favourite 70-200mm lens and met a professional photographer with a wideangle, who, upon seeing my lens, came out with the oft-quoted advice that goes along the lines of: 'Shoot more with a fixed-focal-length, wideangle lens and use your feet to compose the picture rather than have the zoom do it for you.'

Admiring Andy Rouse's picture of a tiger in that issue made me smile and wonder if Andy could have achieved the same with a 28mm optic – or if he would even have dared to attempt such a dangerous task. Lenses, like horses, are for courses, and hoping to win the Aintree Grand National on a carhorse might earn much admiration, but wouldn't be as crazy as trying to shoot a close-up of a tiger in the wild with a wideangle lens! Below is an example of the wildlife I encountered during my photographic 'safari' around Jaipur. **DMA Smith, Cheshire**



DMA SMITH

I considered the cost to be reasonable (although, of course, I would have thought that such a fundamental part of the lens as the focus motor should have lasted much longer).

I understand that the guarantee periods vary in different parts of the world, and if I lived in the USA I would have had a two-year guarantee and therefore been covered. Is this another instance of 'rip-off Britain'?

Ken Toone, West Midlands

I AGREE WITH NICK

Change the ink absorber? Really? I had a similar experience to Nick Cambourne (*Letters*, AP 13 November) with a Brother printer. A local Brother-approved engineer wanted nearly £50 to change the ink pads. I then found some pads on the web, only to be told two weeks later that they had wrongly priced them (by almost a factor of ten) so they cancelled my order. In the meantime, I did as Nick did and used a spare 'free' printer I had in my loft. It used the same cartridges, of which I had a few dozen.

I decided to scrap the first machine and, out of interest, set about opening it up to see what sort of a task changing the pads might

be. After several hours discovering well-hidden screws and with a plethora of wires with little circuit boards attached waving violently in the breeze, I finally exposed all the bits of the ink absorber, 80 per cent of which were still virgin white. Somehow the machine says the pads are full long before they really are. Even if I had got the kit, I could never have put Humpty Dumpty back together again.

I know most printers tell you that the cartridge is getting empty based on a print copy count, not how much ink is in the cartridge. Some computer buffs offer firmware hacks to keep on printing until the ink really has all gone. Brother cartridges are translucent, so you can compare the on-screen warnings with what your eyes tell you.

Anyway, had I really tried to change the ink absorber I would have been on a hiding to nothing and had to scrap the machine anyway. I agree with Nick's statement: until cartridges and their makers are transparent, the ink contents declared, and bits like pads easy to change, there are likely to be lots of printers for the Waste Electrical and Electronic Equipment people to have to dispose of. **Michael Yarrow, Essex**

BACK CHAT

AP reader Jason Chalk wonders why people make such a fuss about medium-format cameras

WHAT is all the fuss about? Medium-format cameras vs digital single-lens reflex: am I missing something? It appears that the only advantage a medium-format camera has over a digital SLR is the pixel output. I have been saving for some time to buy a Hasselblad in the belief that I would achieve photographs of greater quality and, I have to admit, out of admiration, but the more I investigate these rather expensive cameras the more I question why I would want to make the transition from a DSLR to medium format. Correct me if I am wrong, but a medium-format camera has a slower shutter speed, a much lower ISO capability, and a larger physical volume and weight. They are also hugely expensive, especially the lenses, of which the variety is somewhat limited compared to a DSLR.

DSLRs have developed so much over the past few years, and if their technology continues to grow at the current rate, by the time I have enough money to buy into this holy grail of medium-format photography the DSLR may have exceeded its competitors' technology altogether. It was not so long ago that the norm for cameras was between 10 and 12 million pixels; now there are many cameras with sensors over the 18-million-pixel mark, and who is to say that this technology won't lead to squeezing more and more from the 35mm sensors of full-frame or even APS-C/APS-H sensors? This really would negate the medium-format advantage.

Is it down to the manufacturers getting lazy? If Canon can squeeze 18 million pixels into an APS-C-size sensor and Nikon can squeeze more than 24 million pixels onto a full-frame unit, it seems quite poor that the medium formatters, with their relatively huge sensors, are not extracting the best from their technology. I am fully aware that more pixels do not equal quality (just the freedom to crop and the ability to go large) and that spacing between the photosites is directly related to noise and quality of light, but this is only one premise and seems to be the only argument of advantage here.

Permit me to conclude that, subjectively, medium-format cameras are just a victim of hype. Long live the DSLR and all those who sail in her – leave medium format for those whose wallets excel and whose owners arrive in Ferraris.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



THERE are two species of land iguana on the Galápagos. *Conolophus subcristatus* is found on six islands,

while *Conolophus pallidus* is found only on Santa Fe. Galápagos land iguanas grow up to 3ft (1m) long and weigh up to 12kg (28lb). They have a yellowish-orange belly and brownish-red back, with a blunt head and a long, tapering tail. A row of large pointed scales runs along the neck and down the centre of the animal's back.

These iguanas live in the arid part of the Galápagos Islands and are active only during daylight hours. They bask in the sun during the morning, but spend the hottest part of the day hiding in the shade. They are vegetarian, feeding primarily on the prickly pear cactus, eating the pads and fruit, including the spines. The cactus provides both food and water for the iguana, which can go without fresh water for a year. Part of their adaptation to the drier environment includes conservation of energy by slow movement.

Land iguanas burrow into the ground creating tunnels, which provide a place for nesting, shade during the day and protection at night.

The iguanas have a symbiotic relationship with Darwin's finches. When a Galápagos land iguana has ticks, it lifts its body off the ground so one of these birds can remove the mites from its body.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist.

A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy explains why he finds the Galápagos land iguana mysterious

REMNANTS OF A BYGONE AGE



YOU CAN see why Charles Darwin was so enthralled by Galápagos. It is a magical and timeless place, beautiful in a way that

only volcanic islands can be. The wildlife is perhaps the most diverse that you can see anywhere, both above and below the waves. Yes, despite my misgivings about visiting a second time (since second visits after great first visits rarely live up to the billing), Galápagos sprung its magic on me again.

There is something quite mysterious about land iguanas; they are aloof remnants from a bygone age and one of the few reminders of what some dinosaurs might have looked like. Photographing them is great fun, but it can also be very frustrating if you do not have the right approach – which should be the mantra of all wildlife photographers, I think. Although I may sound like a broken record sometimes, the key to photographing all wildlife is good field craft first and gear second. It doesn't matter whether you are in Galápagos or Gretna, having knowledge and respect for your subject is vital to getting a decent shot of it.

The first thing to remember when photographing these animals is to start early when the iguanas are warming up outside their burrows and are just generally hanging out. The second thing to note is that you will spend the whole time on your stomach. The latter is essential to try to create some intimacy in your image and an instant connection between you and the iguana. In my opinion, photographing from any other angle is pointless unless you are intending to create a record shot, and there are enough of these coming out of Galápagos every day of the year. I always try to do something a little different from the norm, as regular readers will know.

And so I found myself prone on the ground, right in the dust, with my clients Uli, Juergen and Ada lying next to me. In front of us was a beautiful male land iguana and I knew from experience that he was sufficiently warmed up to be making a move very soon. Behind



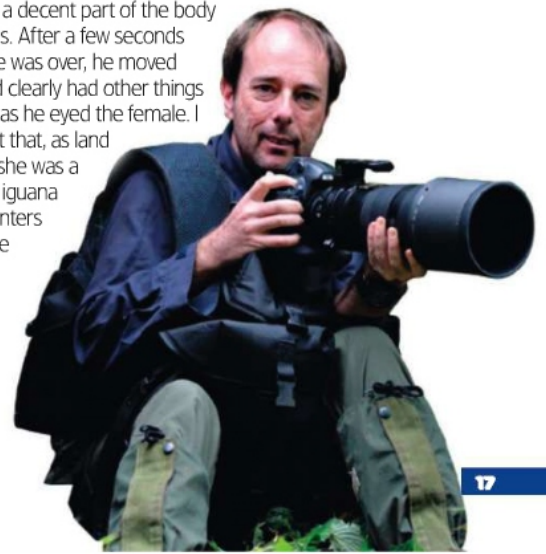
© ANDY ROUSE

us was a female in a similar position. Since it was the breeding season I knew there was a good chance the male would move right by us towards her. Sure enough, with a bob of the head he moved forward, turned and headed our way with naughty thoughts in his mind.

I put my face right down in the dirt, got the focus between the eyes and started to pull back the zoom as he got closer and closer. Before I knew it he was right in front of me, staring into the lens. I froze and carried on taking shots, one frame at a time so as not to scare him. I was set up perfectly for the shot as I had the new 28-300mm lens from Nikon. Usually I would not touch these superzooms with the proverbial barge pole, but this new one is a different animal and my tests in the UK had shown it to be remarkably sharp at both ends.

On this day the lens really paid off, and at 28mm I was able to continue shooting when others had to stop. I knew that the shot was special, so I maintained extensive depth of field with an aperture f/14 to ensure that the eye and a decent part of the body were in focus. After a few seconds my audience was over, he moved past me and clearly had other things on his mind as he eyed the female. I had to admit that, as land iguanas go, she was a top piece of iguana totty! Encounters like these are what make Galápagos such a special place; let's keep it that way. **AP**

Andy's close-up shot of the land iguana: 'Before I knew it he was right in front of me, staring into the lens'





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PHOTO INSIGHT

David Noton recalls a chance meeting with a llama and explains why motion blur can tell more of a story of your subject and create a unique image in the process

I DON'T photograph a lot of wildlife, but when an opportunity presents itself for an interesting picture I will take it. This was a wild llama I had spotted by chance during a trip to Bolivia last year. We'd just stopped near a lagoon, and I was trying to photograph some flamingos at the time, but the afternoon light was quite harsh so the picture I had in mind wasn't really working.

Then, out of nowhere, this llama emerged and walked directly in front of us. In fact, there was a whole line of them going at a steady pace. My first instinct was to go wide and capture them in procession, but then I thought I might lose some interesting details if I did. So instead I decided to focus on just one, the first one that crossed our path. As I

looked at it through the viewfinder, though, it occurred to me that many of us have seen a static picture of a llama before. I needed to find a way to make my picture different. As I love using motion in my images I thought I would try panning with the llama, which would add the extra element of capturing the animal's behaviour and make a more interesting picture in the process.

The first thing you need to think about when panning is your background. This is crucial to the success of your image. You need to remember that anything in your background will be blurred and largely unrecognisable, so try to imagine how it would look when it's streaked with motion and blur. Some trial and error might be required, but if you can picture that streaked effect then try to look

© DAVID NOTON



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

to 1/125sec. When photographing the average person on the street, though, you can probably use a shutter speed of about 1/8sec.

You want to achieve a delicate balance of motion blur but with enough clarity and sharpness in the motion of the subject to tell the viewer what it is. As a rule of thumb in my own work, I like to have at least one thing within the picture that's really sharp as a counterpoint to the softness of the rest of the image. With the llama it was the shape of the legs that was important to me. They can get lost sometimes and the picture looks weird.

Yet ultimately there are no rules. All you need is a good steady panning motion. In this case I saw the llamas walking through the frame, set a slow shutter speed and managed to expose about ten frames. There's always a degree of wastage making pictures in this way, but you need only one.

Focus isn't too much of an issue because you're working down at a small aperture and want the motion to be really prominent. In terms of what you want sharp, look for perhaps the most defining characteristic of your subject – something that will give the viewer instant identification. You really just want to pick up on one point like this within the frame. On a person it's likely to be the face, so that's what you track when you move with your camera. The key is to try to keep that point at the same spot in the frame as you track the person. In an ideal world you would do this using a tripod, but this is not always possible. I've done this on the streets of Hanoi in Vietnam and in Bolivia, but even without a tripod, so long as you maintain a good panning motion you can get nice effects. Try to keep things steady and smooth. What's more, on Canon cameras like my Canon EOS-1Ds Mark III, you can switch on the image vibration reduction feature, which is designed for panning and stabilises your images only in one direction of movement. **AP**

for a background that will add to the picture. You want something that will be relatively simple and non-distracting. Here I've used the hills and lake in the distance to create muted streaks that give quite an ethereal feel to the picture. The prominent streak of white you can see was the white sand surrounding the lagoon, which went well with the tones in the hillside beyond.

The speed at which you pan will depend on the motion of your subject matter. My shutter speed here was 1/4sec. Anything slower than 1/15sec down to 1/4sec will give interesting effects. The faster your subject is moving, the faster your shutter speed should generally be. For example, if you are shooting Formula 1 racing driver Lewis Hamilton going round a bend, you might want to set your camera

'In terms of what you want sharp, look for perhaps the most defining characteristic of your subject – something that will give the viewer instant identification'

David will be holding two **Workshop Weekends** in Umbria, Italy, in May 2011. Visit www.davidnoton.com for more details

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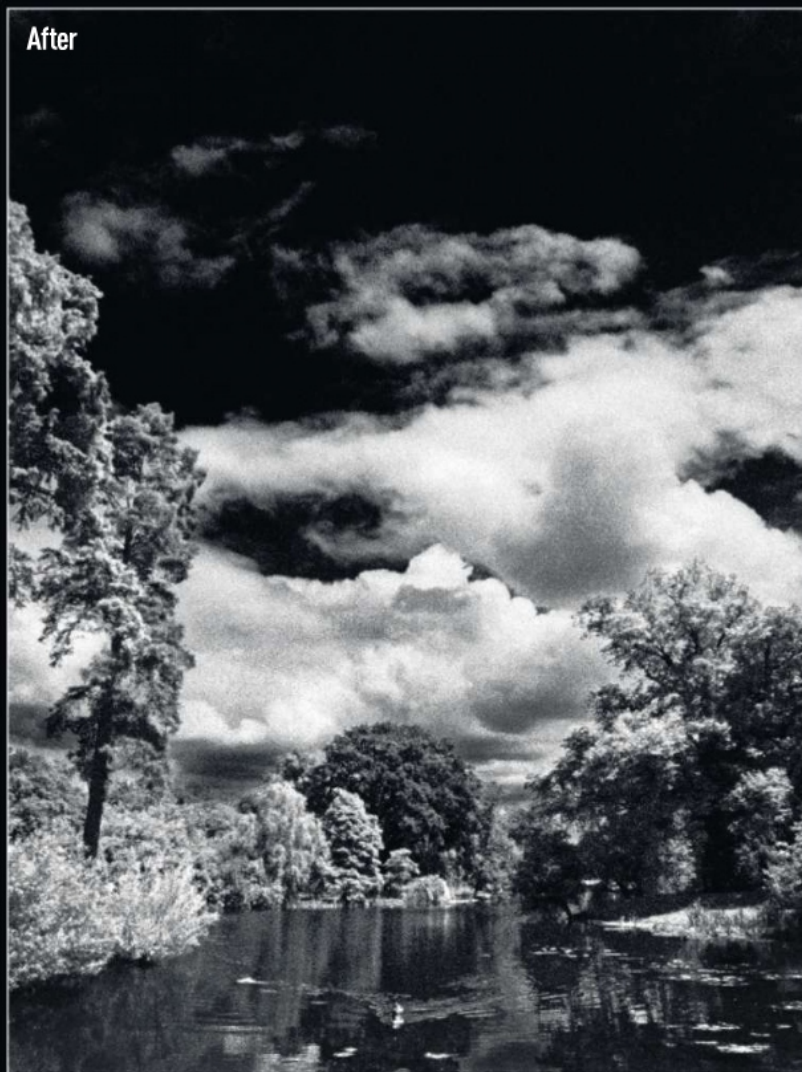
GET THE LOOK

Before



SOFTWARE USED: **Adobe Photoshop CS4**
 SYSTEM REQUIREMENTS: **Windows or Mac OS**
 SKILL REQUIRED: 
 TIME TO COMPLETE:  **15 minutes**

After



Infrared

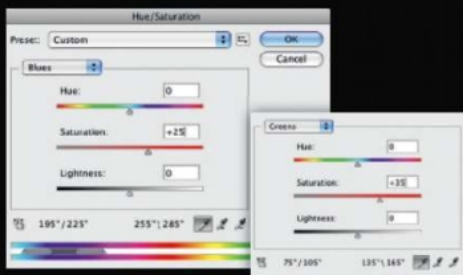
Chris Gatcum explains how to recreate the look and feel of a traditional infrared photograph in your digital darkroom using image-editing software

USING filters that you can't see through to record images illuminated by a light that's invisible to the human eye might sound like a slightly odd way of 'enjoying' photography. However, perhaps it was precisely this mystery and the unpredictable nature of infrared film-based capture that made it appeal to so many people. Indeed, even though film has given way to digital imaging, some photographers still go to great lengths, not to

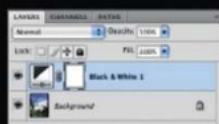
mention expense, to convert digital SLRs so their sensor only responds to the infrared light waves that exist beyond the visible spectrum.

However, you don't need to resort to almost alchemic practices in a darkroom, or permanently modify your digital SLR to experiment with infrared – most image-editing programs now feature a button that claims to recreate the effect with a single click. It's fair to say that

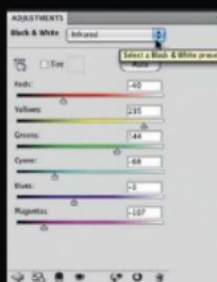
most of these do a reasonably good job of emulating traditional infrared images, and for many people the one-click solution may be good enough. However, good enough means there's room for improvement, so in this week's *Get the look* we'll be looking at how to take Photoshop's built-in infrared option just that little bit further in recreating the look and feel of a traditional infrared image.



1 Although we're aiming for a black & white infrared image, the first step is to increase the saturation of the colour original. This may sound slightly strange, but there is a reason for this: mono infrared shots are typified by glowing foliage and deep, often black skies, and to help Photoshop identify these areas more easily we're going to make them more obvious. To do this, use Hue/Saturation (Image>Adjustments>Hue/Saturation) to increase the saturation of the blues and greens by selecting these in turn from the drop-down menu.



2 With the blue and green areas intensified, we can start the infrared conversion. Create a black & white adjustment layer (Layer>New Adjustment Layer>Black & White) and select Infrared from the list of preset options. This makes a fair attempt at reproducing an infrared look, but I find that the foliage is often a little too grey and the skies are generally too light. In short, it could be better.



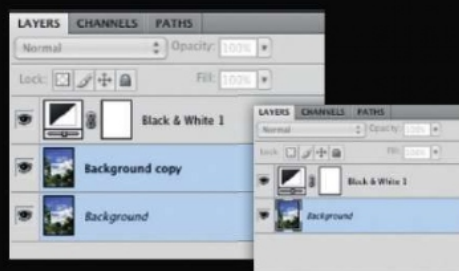
3 The first area to assess is the foliage: this should be bright and white, emulating the infrared light waves reflected by leaves and other green vegetation. The top three sliders in the black & white adjustment panel (reds, yellows and greens) provide the answer to this. Here, I've increased the green slightly from its default value, left the yellow as it is and moved the red slider from -40 to +242, which is a significant change. Watch out for burnt-out highlights, though, especially when the red slider is increased.



4 With the foliage set, it's time to attend to the sky: this should be black, or almost black, with strong contrast between the sky and any clouds. This generally relies on decreasing the values of the bottom three sliders in the adjustment panel – cyan, blue and magenta. For this image, I've lowered both the cyan and blue values, while magenta has remained untouched as adjusting it proved to have no effect on any part of the image.



5 The image is now an improvement over the default conversion, but it's missing a couple of key infrared ingredients. The first of these is the glowing highlights caused by the lack of an anti-halation layer on many IR films. To recreate this, make sure the Background layer is active and choose Layer>Duplicate Layer from the top menu. Select the newly created Background Copy and apply a small amount of Gaussian Blur (Filter>Blur>Gaussian Blur). Changing the layer's blending mode from Normal to Lighten instantly adds the 'glowing highlights' look.

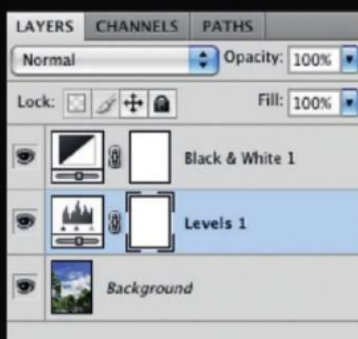


6 The next step is to combine your image layers, and there are two options here. The first is simply to flatten the image (Layer>Flatten Image) or, as I have done here, you can merge the two background layers so the Black & White adjustment layer remains active. This will allow you to go back and re-edit the layer if you want or need to. To do this, hold down the Shift key while you click on both the Background and Background Copy layers to select them, and then choose Layer>Merge Down.

7 With the image layer selected, it's time to add a second element that's common to infrared film photography: grain. There are numerous ways of doing this, be it one of Photoshop's film grain filters or a third-party plug-in, but I'm using a three-step process that I find produces a natural 'filmic' result. The first step is to add noise (Filter>Noise>Add Noise), and I find that an Amount of 10-15% works well, with the Distribution set to Gaussian and the Monochromatic box checked.



8 To transform the noise into 'grain', the Gaussian Blur filter is once again pressed into service, this time at a very low setting. A Radius of less than 1 pixel is sufficient for taking the edge off the noise without overly softening the picture.



9 The third and final step is to reintroduce the contrast that is naturally lost when noise is added. I've used a Levels adjustment layer for this (Layer>New Adjustment Layer>Levels) and find that setting the black (shadow) slider to 5 and the white (highlights) slider to 250 is often sufficient in bringing back the 'bite'. With this shot, I then went on to selectively dodge and burn certain areas before flattening the layers and saving.





AP's expert guide to photographing...

Winter wildlife part 1

The depths of winter can produce some of the most exciting opportunities for photographing wildlife in Britain. In the first of a two-part series, **Colin Varndell** suggests locations, subjects and the equipment you need

WILDLIFE photography, as we well know, requires a carefully considered approach, including reconnaissance, planning, preparation and patience. Reconnaissance is essential for studying your subject and getting to know its habits, where it lives and what it eats. Planning is all about working out how to get the shots you want. For instance, if you are photographing a bird, do you need to set up a hide in advance? If it is a small mammal, do you need to design and build a vivarium to photograph it in? Preparation involves laying down bait regularly for your target species and making sure you have all the necessary equipment and accessories ready before you set out to photograph it. Finally, endless patience is required, waiting and watching for that special moment. All these things are essential for successful wildlife photography, and even more so when the days are cold.

Winter brings short days and long cold nights. While this means less time for daylight photography, it also provides a quality of light that is low and sharp for potentially dramatic images. In winter, wild

animals and birds are hungry, and can only feed during the short hours of daylight. The one key factor when photographing winter wildlife, therefore, is food, and since birds and mammals are driven by hunger they are easily attracted to bait or will seek out natural foods like nuts, seeds and berries. Another advantage for photographers at this time of year is that wildlife is much easier to see because there is little foliage to hide in.

Left: I made sure I didn't disturb this hibernating dormouse when I took the shot
Nikon D2X, 200mm, 1/8sec at f/8, ISO 100, tripod

Below: This healthy-looking fox came to a bird-feeding station on a regular basis
Nikon F801, 500mm, 1/125sec at f/4, ISO 200, tripod

MIGRATING BIRDS

In winter, Britain's resident birds are joined by wildfowl and waders from the north taking advantage of our milder climate. If you can get to the coast you will find birds in their thousands: from December to March, more than five million ducks, geese and waders will be struggling to eek out their living on our estuaries, marshes, wetlands and reedbeds.

The RSPB (www.rspb.org.uk) has more than 150 nature reserves across the UK and most of these sites have hides that anyone can use, providing great opportunities for bird photography. Even if the birds seem a

long way off from the hide, there is still the chance to seize wideangle shots of flocks or individual birds in flight. Secure a good vantage point, set up your camera and keep your eyes open. There is not always space to use a tripod in hides, although a beanbag will provide adequate lens support.

The Wildfowl & Wetlands Trust (www.wwt.org.uk) also has reserves around the country where you can photograph wildfowl and wild birds in winter. Further inland, look out for starlings, blackbirds and thrushes, which also make their way here from the colder parts of the continent.

FEEDING STATIONS

Even small gardens can attract an interesting range of wild creatures in cold weather, especially if you offer a supply of food regularly. Garden birds begin to feel the squeeze when their natural foods like insects and fruits become exhausted. A feeding station will help enormously: aim to have one in place by late December.

Small birds feeding out in the open are vulnerable to attacks from predators so feeding devices should be positioned near shrubs and bushes, and better still, evergreens, which provide protection in winter. Arrange natural perches near feeders, which small birds can land on as they approach the food. A water bath in the form of a regularly

TOP TIPS

- The more thorough your planning and preparation, the more likely you are to get the shots you want
- Travel light: take the equipment you need but be selective
- Be ready for action: have your camera, lens and monopod set up, and check for light levels and exposure
- Watch for birds feeding on winter berries or the seedheads of garden flowers and shrubs
- Use bait to attract birds and animals, especially in cold weather
- Try shooting wildlife with a wider lens to include the animal's habitat



This shot was taken on a frosty morning in January in the New Forest, Hampshire
Nikon F4S, 80-400mm,
1/250sec at f/5.6, Fujichrome
Provia 100, tripod



ALL PICTURES © COLIN WINTERHILL

Attract wild birds, such as this bullfinch, to your garden by providing regular supplies of food and water
Nikon D300, 500mm,
1/250sec at f/4, ISO 400, tripod



'A handful of wild bird seed strategically placed in the same position every day will act as a magnet to a range of species'

topped up birdbath or an upturned dustbin lid supported on a couple of bricks or logs in a secluded corner of your garden is another necessity for the welfare of garden birds. It will also provide plenty of photo opportunities.

If you don't have a garden, try attracting birds and mammals in your local park. Parks are great places to find wildlife, as the creatures are often used to humans and will take little notice of you if you are still. A handful of wild bird seed strategically placed in the same position every day will act as a magnet to a range of species. One of Britain's most acrobatic mammals is also one of the easiest to attract to bait, especially in parks: put out a regular supply of peanuts or spread peanut butter on a tree trunk and you'll soon be taking shots of grey squirrels. Although considered by many as vermin, the grey squirrel is highly photogenic.

OTHER ANIMALS

As well as the obvious birds and mammals, hibernating insects can make good subjects, and can be found under logs or in potting sheds. Moths or ladybirds can be very attractive if discovered on neutral wooded backgrounds. The mating season for frogs takes place in mid-winter and can start

as early as January. Most of the action takes place after dark, though, so you'll need to use flash or have someone hold a torch. If you sit quietly by a breeding pond, the bullfrogs will soon emerge and start croaking to attract the females.

There are numerous deer parks and nature reserves throughout the country where semi-wild deer are used to humans. With a bit of common sense and a careful approach, it is possible to get close enough for frame-filling shots using a reasonable zoom or telephoto lens. Long after the rutting season has finished, you can still capture great shots of magnificent stags or bucks with full sets of antlers, as they do not shed these until well into late winter.

WHAT YOU WILL NEED

Apart from a camera with a range of lenses, you will need a hide and endless patience. Even a long lens of 400mm will not always get you close enough to small birds or even large wild mammals for frame-filling shots unless you use a hide. A tent can be used for this purpose, but keep the entrance closed with only enough of a gap for the lens to poke through. A portable hide is better. Commercially made hides can be expensive but it is easy to make your own. Dye an old

cotton sheet green or brown and stretch it over some sticks (see below right).

A collapsible three-legged stool is another useful accessory and can be easily strapped to a camera bag. When working from a hide with a tripod, a sturdy ball-and-socket head tripod gives easier manoeuvrability than a pan-and-tilt one.

A telephoto zoom lens, although not as fast as a prime lens, will provide a range of compositional options when shooting from a fixed position, such as when shooting frame-filling shots of differently sized birds, or shooting a close-up of a large mammal before zooming out to show it within its environment. Use a teleconverter if you have one.

The downside of photographing outside in winter is coping with the cold. Take provisions, wear plenty of warm clothes that do not rustle and invest in thermal underwear. It is more effective to wear several loose layers of clothing than a single thick coat. **AP**

To see more of Colin's images, visit **www.colinvarndell.co.uk**. Part two of Colin's feature will appear in AP 11 December

This great spotted woodpecker was captured in flight as it flew to a peanut feeder
Nikon D300, 80-400mm, 1/2000sec at f/8, ISO 800, tripod



PHOTOGRAPHING WILDLIFE IN SNOW



A camera meter sees everything as a midtone grey and consequently, when it is confronted with a bright image such as an animal or bird in snow, it will respond with an underexposed value. Shooting details and wildlife in snowy situations requires a small amount of compensation to ensure that the snow is rendered white and the midtones are correctly exposed. If you shoot in aperture priority, set the exposure compensation to +1EV and check the result on your histogram. When overexposing for snowy conditions there is a trade off in that you risk blowing out the highlights in the snow, so adjust your exposure compensation carefully. Some photographers, when faced with snowy scenes, deliberately underexpose to ensure detail in the highlights, but be aware this may increase the amount of noise in your image when you adjust the exposure post-capture.

A SIMPLE HIDE

THIS sequence of images is shown in an open area for demonstration purposes. For best results, set up the hide among bushes where it can blend into the surroundings.



- 1** Use an old sheet dyed brown and hazel sticks cut from a hedge to make a simple hide
- 2** Create the hide's frame by tying the hazel sticks together with string
- 3** Stretch the sheet around the frame to form the basic cover
- 4** Drape an additional piece of sheet over the top to complete the hide



Dream come true



Antony Spencer won the Landscape Photographer of the Year 2010 title with a stunning image of Corfe Castle in Dorset. **Bob Aylott** finds out how he did it and discovers that this talented landscape photographer is more than a one-shot wonder

AS THE sun sets over a backwater town in Dorset, there is a loud banging on Antony Spencer's front door. Half lit by the rays from a fading sun is the world-renowned landscape photographer Charlie Waite. Charlie has decided to deliver the news that Antony has won the 2010 Take a View Landscape Photographer of the Year competition in person. For Charlie,

who lives a few miles from Antony's house, it is a short walk up a garden path, but for Antony it is the beginning of an amazing photographic journey.

Antony describes the events of a day he will never forget. After spending the morning with his father Peter in their photographic gallery, he received a phone call telling him to return home to collect an important parcel.

'The light was stunning and the clouds were fantastic,' says Antony, who was out shooting at the time. 'It was one of the best sunsets I'd seen for a while. I wanted to shoot pictures and was reluctant to go home, whatever the reason, but the message said it was urgent. To arrive home and see Charlie Waite on my doorstep was phenomenal. We both live in the same small town, but to have him appear like that was incredible. He's one of my favourite photographers and I've always wanted to meet him, but I never thought it would be like this.'

Antony was sworn to secrecy, but Charlie allowed him to tell his father that he had won the prestigious title of Landscape Photographer of the Year 2010. 'He was so overwhelmed when I called him that he couldn't speak and had to hang up the phone,' says Antony, a 30-year-old stonemason. 'We were both in an emotional state and it was an amazing moment. It's already changed my life. I haven't done a day's work since this happened. There's so much to do, with hundreds of emails and print orders to process. My dream

Above: Porth Nanven in west Cornwall

Canon EOS 5D Mark II, 16-35mm, 0.5sec at f/8, ISO 50, tripod



Left: Knightstone Island, Somerset
Canon EOS-1Ds Mark II, 17-40mm, 30secs at f/13, ISO 50

Below left: Burnham-on-Sea lighthouse, Somerset
Canon EOS 5D Mark II, 16-35mm, 70secs at f/22, ISO 50



has always been to make a living from photography. As a family man with a wife and three children the dream is still a long way off, but this award will certainly help.'

Looking through Antony's portfolio, it is clear that it was only a matter of time before this talented landscaper from Dorset would pick up a national award. What is surprising, though, is that his winning image is of a location frequented by thousands of professional and amateur photographers every year. So what makes this photograph (see page 32), taken last December, so special?

'I'm a regular visitor to Corfe Castle and I'd like to think the composition is unique,' says Antony. 'I've never seen anything quite like this at Corfe before. Over the years the castle has been photographically done to death, so on that winter morning it was exciting to stumble across a new shooting position and come up with a different composition.'

Antony says earlier that morning he had been disillusioned with the weather conditions. 'There was very little mist around and I was in two minds



Antony's TPE iPhone app

ANTONY is meticulous when it comes to planning a trip to coincide with the sunset and sunrise times throughout the year, so he uses The Photographer's Ephemeris (TPE). This free software is designed by a photographer for photographers and is now available as an iPhone app for £5. Visit www.photoephemeris.com for details.

Antony uses TPE when shooting in unfamiliar location. 'The software is superb for landscape photographers,' he says. 'It uses Google Maps as a base with a calendar system on the right. You can choose any day of any year, anywhere in the world, and it even changes time zones. It will tell you where the moon will rise, where it will set and where it will be at any given time of the day – it has everything you need to know.'

Antony uses the software on his iPhone and says that it is a powerful tool and an essential piece of his kit. 'For instance, if you are surrounded by sea

stacks, you can work out where to be on the beach to capture the sun setting between certain rocks,' he says. Antony cites Durdle Door in Dorset as an example and says there is a window of one week in the year when the sun sets in the perfect place.

'Knowing where you should be at the right time is what makes this software incredible,' he says. 'It tells you the exact second the sun will rise or set, which is a huge advantage when I'm preparing for a shoot.'

When photographing around the coast, check the tide times. Visit www.bbc.co.uk/weather/coast/tides for details.



Landscapes Competition winner



West Bay Harbour,
Bridport, Dorset,
Canon EOS 5D Mark
II, 180secs at f/8,
ISO 100, tripod

'My style of composition is constantly improving. I now feel I am being influenced by other photographers'

about whether to stay in the area,' he says. 'I use Corfe Castle as a first point of call on photo trips. If there is no mist I will drive to the coast for a sunrise, but when I saw the view for the first time the picture was screaming out to be taken. The frost added drama to the foreground and the direction of the path gave a strong lead-in line that took the eye to the castle. It looks as if I turned a corner on a hillside and come across a magical fairy-tale castle bathed in subtle light.'

It is common these days for many competition landscape photographs to be oversaturated, oversharpened and manipulated to within an inch of their lives, but Antony's image shows it is possible to produce a winning shot without the need to go overboard with the post-processing.

'If I get a decent shot I'll always make a note of the filters I've used, but for some reason I didn't record the one I used this time. It would have been a Lee grad filter, perhaps a 0.6 hard or 0.9 soft filter or

something similar,' he says. 'It was pretty much a straightforward shot; the light was so stunning it didn't need much help to make it perfect. I decided on a vertical composition so I could use the path to lead the eye, but without the frost this would have been a very ordinary shot,' he says modestly.

It was only three years ago that Antony bought a Canon EOS 5D, which he upgraded to a Canon EOS 5D Mark II in 2008, and says he jumped straight into photography at the deep end. Within six weeks he discovered Lee filters and realised this was the way to go to produce the images he wanted.

Antony admits that Charlie Waite, David Noton and David Clapp have been the biggest influences on his work, and says his photography is evolving all the time. 'My style of composition is constantly improving. I now feel I am being influenced by other photographers such as Joe Cornish, whose work I didn't fully appreciate when I started taking pictures,' he

Antony's kit

ANTONY'S gear includes his Canon EOS 5D Mark II, Canon EF 17-40mm f/4 L, Nikon 14-24mm f/2.8G ED AF-S, Canon EF24mm f/1.4L II, Carl Zeiss Planar T* 50mm f/1.4ZF, Canon EF 70-200mm f/4L USM, Gitzo Explorer tripod, Manfrotto Junior geared head, Arca-Swiss p0 ball head, Manfrotto 303SPH panoramic head, Lowepro backpacks, Lee filter systems and X-Pro size, B+W 105mm Kasemann circular polariser.



Durdle Door

DURDLE DOOR on Dorset's Jurassic Coast is a location favoured by amateur and professional photographers from around the country, but Antony's panoramic shot is truly a stunning example of approaching a classic view with a fresh eye. The final image is made up of eight raw files. Each file was created by rotating the camera across the scene from left to right, ensuring the camera remained level for the entire time. The eight raw files were then stitched together in Photoshop CS4. This panoramic image was taken on a 17-40mm lens, at a focal length of 17mm using a 30-second exposure for each file. 'As the sun was dropping quickly, I didn't have the time to use the favoured standard lens,' says Antony. 'This would have required many more images being taken and

in more than one row. The rapidly changing light would have caused major problems as the exposure has to remain the same for ease of stitching. By using a long exposure I have been able to render the water completely flat, which

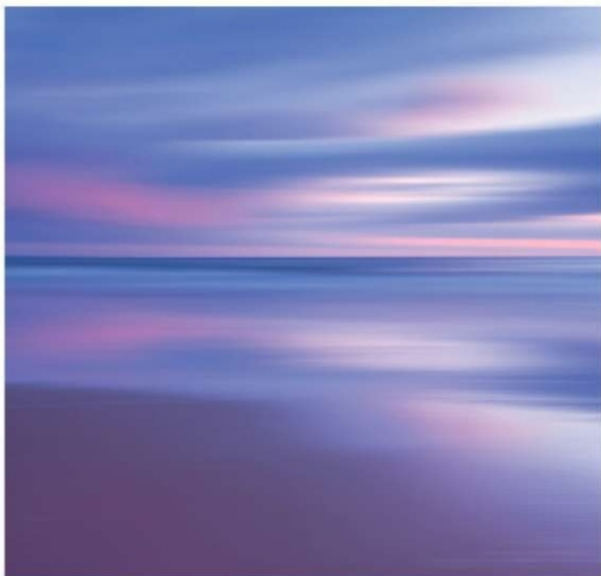
helps reduce problems at the stitching stage. It also produces dramatic skies.' Once the stitched image was ready, Antony made his usual Levels, Curves, Clarity and Colour balance adjustments in Photoshop.



Left: Somerset sunrise

Canon EOS 5D Mark II, 16-35mm, 1/50sec at f/8, ISO 100, tripod

Landscapes Competition winner



says. 'His style has grown on me as I learn more about photography and composition. As equipment and photography evolve, I adapt and change my style to be as good as the camera and the lenses. The Canon EOS 5D Mark II is a fantastic camera when used correctly, but it will punish you if you make the slightest mistake. Being technically correct is something I'm going to work on,' he adds.

Antony says he's not an expert with Photoshop. He uses a Camera Raw plug-in for 90 per cent of his processing, with a little layer masking and sharpening about his limit

Top: Bamburgh, Northumberland
Canon EOS 5D Mark II, 16-35mm, 15secs, f/8, ISO 200, tripod

Above: Swimming pool in Bude, Cornwall
Canon EOS 5D, Mark II, 16-35mm, 0.6secs at f/10, ISO 100, tripod



Antony's winning shot

ANTONY opened the file in Adobe Camera Raw, adjusted the colour balance from 5500 to 6950, then completed four simple steps: +16 vibrance, +12 saturation, +4 tint and finally +23 clarity before importing the image into Photoshop CS4. 'I duplicated the layer and applied auto tone,' he says. 'I added a layer mask and adjusted the opacity until I had the effect I wanted – 60% of the auto tone layer was used. Finally, I did a little dust busting and fixed the chromatic aberration before saving the finished file.'

of expertise. 'I would rather get the perfect histogram in-camera with the correct use of filters,' he explains. 'With the gallery at West Bay and the need to produce large high-quality prints and canvases, I have to make sure I get everything right on location. The more you do in Photoshop, the more time-consuming it is at the printing stage. It's easy to make a 1,000-pixel JPEG look great online, but making the same image look good as an A1 print is a different ball game'.

With his winning picture appearing in magazines and newspapers nationwide, I suggest to Antony that herds of photographers will soon be migrating to Dorset to shoot his famous scene. 'It's a ten-minute hike from the road and I spent an hour recently searching for the spot again because it's overgrown. I wish other photographers luck when looking for my tripod holes because I couldn't find them! Or maybe they were never there and it's all been a dream,' he says with a smile. **AP**

For more pictures by **Antony Spencer** visit www.antonymspencer.com and www.westbaygallery.com

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The new Tokina AT-X 11-16mm F2.8 PRO DX is an ultra-wide angle lens based on the award-winning optical design of the AT-X 12-24mm PRO DX lens. The new AT-X 11-16mm features a fast f/2.8 aperture for better photography in low-light situations and for creating a shallow depth of field. The lens is designed for use exclusively on Canon, Nikon and Sony Digital SLR cameras, which have an APS-C sized sensor.

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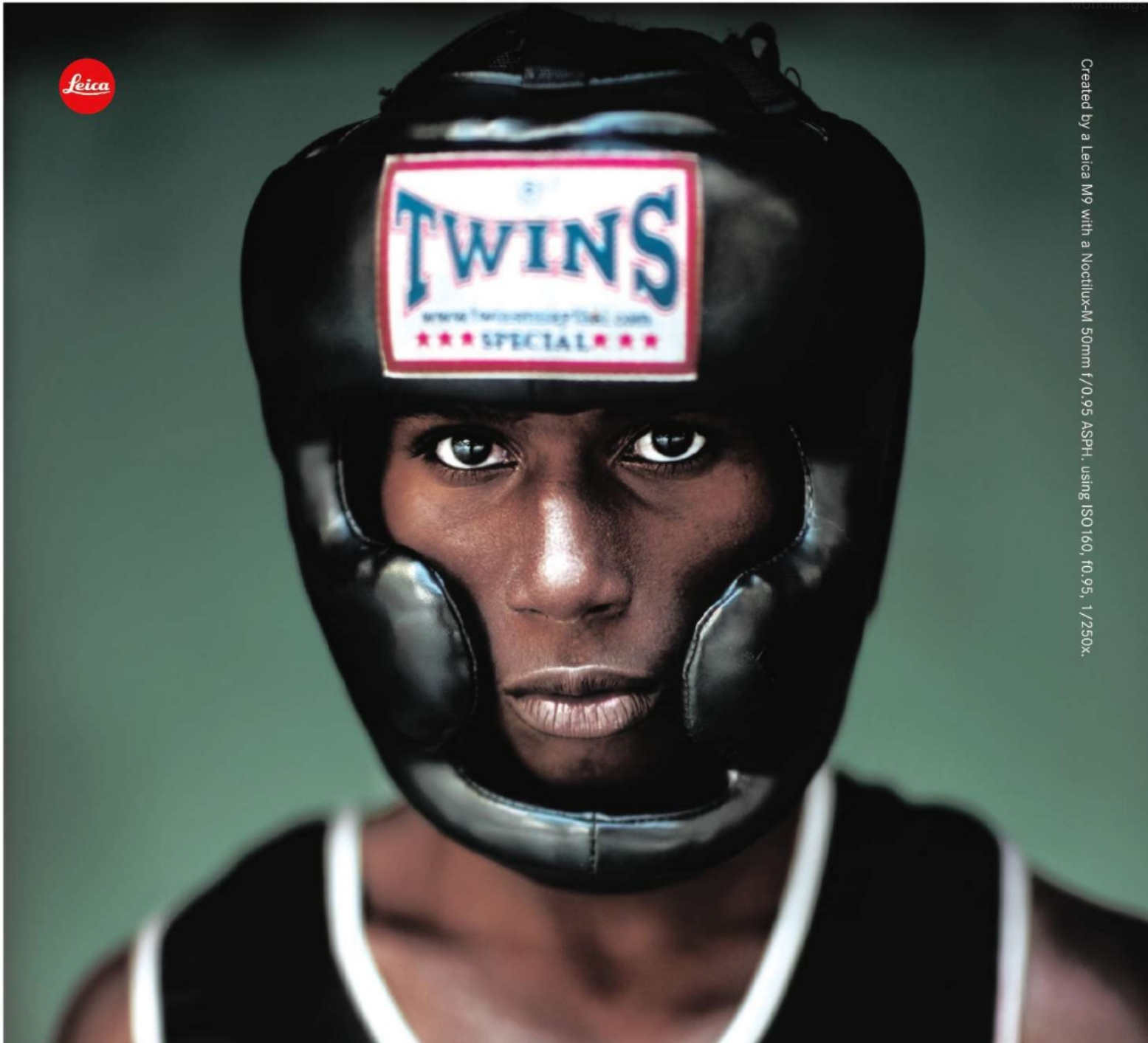


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If you visit www.leica-camera.co.uk/dealerlocator you will be able to get even more information about each authorised dealer – including a door to door route map.



Daisies

1 To overcome dynamic range problems, Horia used a graduated filter to stop down the sunset light from behind the mountains

Canon EOS 400D, 17-70mm, 30secs at f/9, ISO 100, tripod, polariser, grad filter

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ReaderSpotlight

Horia Bogdan Romania

Horia, 27, is a PhD biology student and took up photography to help his studies. Naturally, he photographed animals and their habitats, which soon became his favourite subjects. As Horia's photography developed, landscapes took precedence. 'They show the natural beauty of the world,' he says. 'Photography takes me to new places and it always shows me different things.' He now hopes his photography will help him travel to see the world's most interesting places and creatures



Misty river, Romania

2 This symmetrical shot breaks the Rule of Thirds, but the simple composition works well

Canon EOS 400D, 10-20mm, 1/13sec at f/14, ISO 100, tripod, grad filter

Tasad Hills, Romania

3 The curved path draws the eye into the scene, leading us to the focal point of the image – the dynamic sky

Canon EOS 400D, 10-20mm, 10secs at f/10, ISO 100, tripod, polariser, grad filter



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4



Horia Bogdan Romania

Apuseni Nature Park, Romania
4 Horia wanted to capture the perspective of the Carpathian mountains and the vegetation in the forefront of the frame

Canon EOS 400D, 10-20mm, 1sec at f/9, ISO 100, tripod, polariser, grad filter

Cornfield

5 The crop lines on this steep field offer a strong perspective and depth to this colourful sunrise

Canon EOS 400D, 10-20mm, 0.5sec at f/16, ISO 100, tripod, polariser, grad filter

**EDITOR'S
CHOICE**

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There is a great sense of depth in this picture, but one that gradually leads us from foreground to the distance in a smooth and relaxed manner. The light on the flower head, and the dappled patches around it, effectively draw our attention, but without distracting from the rest of the beautiful scene. It's a lovely, and very natural, picture.

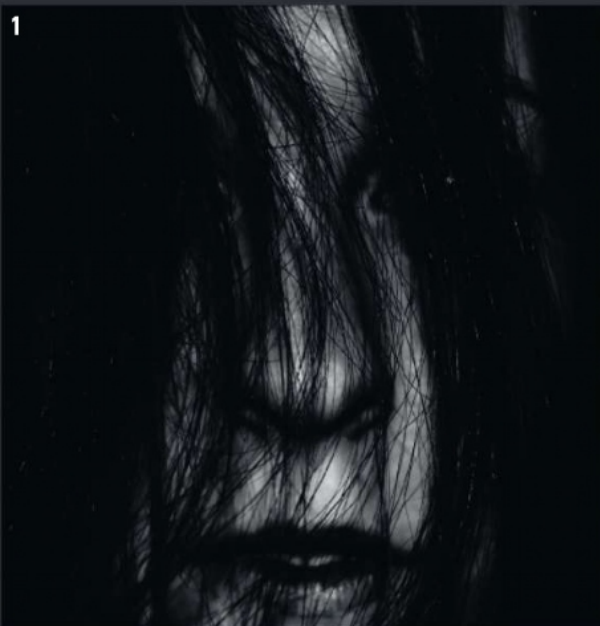
5



Hollie Edwards

Merseyside

Hollie's interest in photography began at a young age. Now, at 25, she has won competitions for her work and has joined forces with the Fab Collective, a group of photographers in Liverpool. After working on a documentary project with them called 'Fab Faces', Hollie's favourite subject became street photography. 'I love looking at a scene and capturing it forever,' she says. 'There's a certain buzz I get when I look at the finished result and think, I took that.' To see more of Hollie's images visit <http://rivingtonphoto.showitsite.com>.



Hidden

1 This tightly cropped image focuses on the sombre-looking subject's hidden eyes. The flash captures the pupils, which are just visible

Nikon D40, 18-55mm, 1/60sec at f/5, ISO 400



Lone bird

2 Hollie wanted to place this bird as central as possible while capturing the pole's structure and wires with the vastness of the dark, textured sky

Nikon D40, 18-55mm, 1/320sec at f/7.1, ISO 200

High flyers

3 Hollie applied Henri Cartier-Bresson's theory of making every shot count when she stumbled across these paragliders at Caldy Beach, Wirral

Nikon D40, 18-55mm, 1/320sec at f/8, ISO 200





Michael Carroll

Co Laois, Ireland

Michael, 51, started taking pictures from an early age with a Kodak Instamatic camera, but switched to a digital model a few years ago. He still shoots film occasionally, although he now prefers his Canon EOS 40D. Michael's favourite subjects are insects and nature. 'I am fascinated by the variety of insects and creatures that are invisible to the human eye most of the time,' he says. These pictures were taken from a makeshift hide in Michael's garden shed while the birds were coming to feed.

Blue tit

1 The flash used here enhances the colours of the bird and helps overcome the poor lighting conditions
Canon EOS 40D, 70-300mm, 1/250sec at f/8, ISO 200

Goldfinch

2 The golden colours of the bird blend perfectly with the autumnal background
Canon EOS 40D, 70-300mm, 1/250sec at f/8, ISO 200

Greenfinch

3 Michael captures this bird looking directly at the camera and the colours complement each other perfectly
Canon EOS 40D, 70-300mm, 1/60sec at f/5.6, ISO 100

STUDIO PORTRAITS WORKSHOP

A workshop
for the experienced
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portraiture



The best way to explore studio lighting for portraiture is to see it in action up close and then try out the ideas for yourself with an experienced photographer on hand. With a small group (maximum of eight students), this is the workshop where you can see what's going on, try your hand at the techniques and where there's plenty of opportunity to ask questions of the tutor.

AREAS COVERED INCLUDE:

Approaches to portraiture; Understanding light quality; Modifying light; Using a flash meter; Correct colour rendition; Editing specifics for portraits

COURSE ITINERARY

The morning session will be an interactive demonstration of typical lighting scenarios. In the afternoon you'll get to try the ideas explored in the morning session for yourself. Plus, plenty of time has been set aside at the end of the day for questions and further demonstrations.

AFTER CARE After the course you will be sent a set of notes based on the actual content of the course on the day, so there's no need to worry about making your own notes!

SKILL LEVEL You'll need to be comfortable using your camera in manual mode and have a good grasp of basic photographic technique.

EQUIPMENT Any camera that allows you to set exposure and focus manually and is fitted with either a standard hotshoe (for Sony/Minolta models you will require an adapter) or a PC flash sync socket will be suitable for the workshop. A short telephoto or zoom lens that covers the medium telephoto range is desirable. All studio equipment will be provided for your use.

WHEN AND WHERE

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TIME: 9.30am-5pm

LOCATION: Blue Fin Building,
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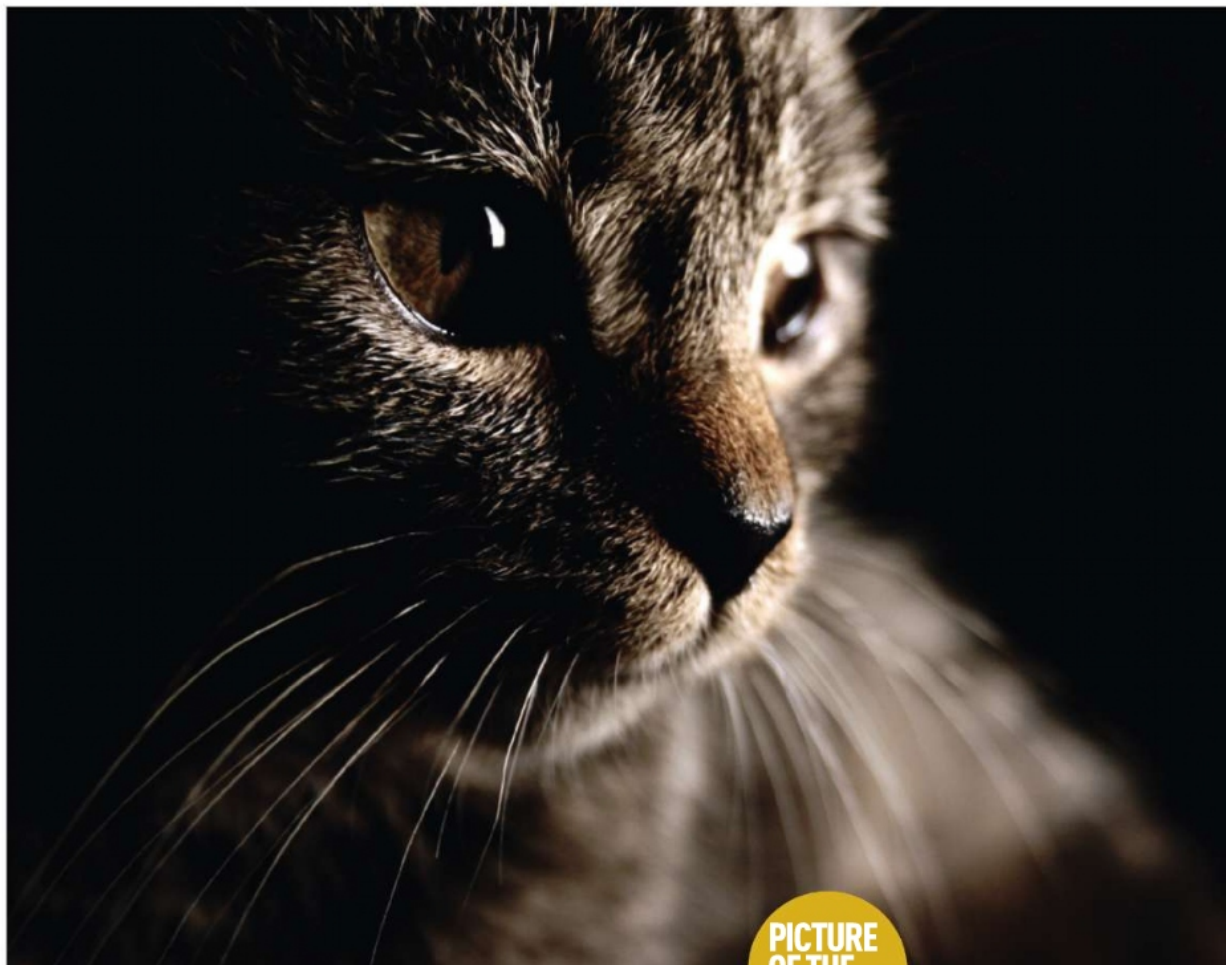
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PICTURE
OF THE
WEEK

Cat Tibor Somodi

Canon EOS 350D, 18-55mm,
1/160sec at f/5.6, ISO 400

DOMESTIC pets are almost as good as your own young children for pointing a camera at, as in effect they are captive subjects with no escape or capacity to object. And while their qualities as subjects are undeniable, that they are familiar to the photographer makes them as difficult to find something new about as your hometown. We see lots of cat and dog pictures, but few transcend the factual and really make anything approaching art. Here, though, we have a fine example of what can be achieved when a little photographic technique is applied to an everyday subject. When Tibor's cat strayed close to a light and reflector his dad was using, he saw the opportunity and grabbed his Canon EOS 350D and standard

kit zoom, wheeled the lens out to the longest focal length and kept the aperture wide open.

It isn't just the lighting that makes this shot, although it is very good in itself, or even that extremely shallow depth of field, although again it works very well. What makes this shot is the careful focusing that draws our attention to the cat's eye closest to the camera. In a situation like this it is easy to let the camera take control and to allow the focus point to fall right in the middle of the frame, but in this picture, either by luck or judgement – or even a subtle blend of the two – Tibor seems to have found focus on the iris of the cat's eye. And that is exactly where it should be for maximum communication with the viewer.

Compositionally, Tibor has been quite clever, and as he has turned out an almost 4x3 proportioned image from a 3x2

proportioned sensor, we can see that a degree of creative cropping has been involved. What works so well is that

the eye is carefully placed on a vertical third line, and the space to the left of it has been kept in darkness so that our own eyes aren't tempted to stray. The cat is on the left of the picture, but is looking right – taking our eye with it from left to right across the picture.

The side/back lighting really emphasises the texture of the cat's fur and lends a sense of depth and three dimensions to the image. The 3D element is echoed by the depth of field as well as the contrast between the light and dark areas in the picture. It may well have been a quick grab shot, but it has been done with care, skill, luck and sensitivity – and a camera that many people would consider not good enough for serious photography. Well done, Tibor, it's an excellent image. **AP**

WIN

If your picture is chosen to appear in *Appraisal*, you will win a bottle of Wood's 100 rum. Please note that this prize will only be sent to UK residents who are over the age of 18 years. Please include your name and address when submitting images for *Appraisal* and, if you are over 18 years of age, include your date of birth and your signature to verify this



How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to *Appraisal* at our usual address (see page 5). Please enclose an SAE if you would like them returned

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AP Testbench

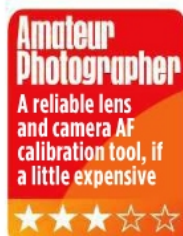
Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Datacolor SpyderLensCal £47.98

For more information visit www.datacolor.com

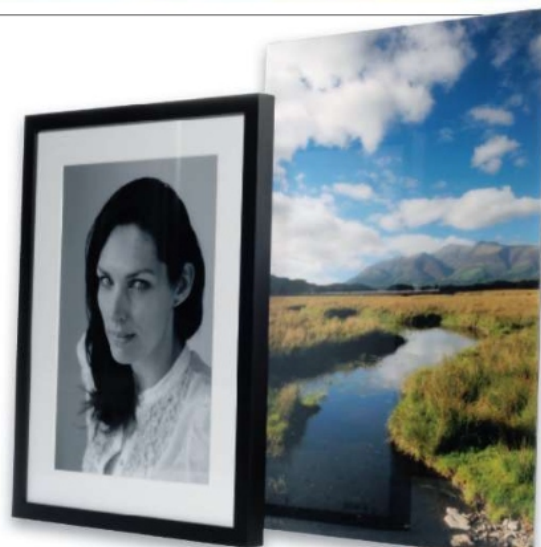
SPYDERLENSCAL is designed to measure the autofocus (AF) accuracy of a camera and lens combination. A built-in spirit bubble ensures that it can be set up level on a flat surface or on a tripod using the tripod mount. By taking a photo of the SpyderLensCal and viewing it closely on screen, it is possible to see whether the AF of your camera and lens combination is accurate, or whether it front or back focuses. I found that my camera and 18-200mm lens front focused ever so slightly. Selecting the autofocus correction in the menu of your DSLR and then fine-tuning accordingly assures the most accurate AF and the process should be completed with each lens. An AF profile can then be set for that optic. Many enthusiast and professional DSLRs have autofocus correction, but it is worth checking the in-camera menu or the Datacolor website. SpyderLensCal is lightweight, packs flat for storage and provides a reliable method to achieve the most accurate AF for your kit. The item is a little expensive, although what can be achieved with it makes for a worthwhile purchase.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



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WHITEWALL is an online photo lab that offers high-quality prints, mounts and frames. The website makes uploading images and choosing the type of print, mount, canvas frame or wood frame a simple process, and there is a very helpful team to assist with the order. Prices are reasonable, with prints from £1.90, mounts from £3.90, canvas frames from £32 and wood frames from £59. Whitewall's service is flexible to the demands of the customer, with custom print sizes available all the way up to 55x70in and frames in a range of woods and colours.

I am impressed with the high quality of both colour and black & white prints, and the individual attention to each order. For a professional service Whitewall offers good value, with items securely packaged and a turn-around time of around six days for prints or 10-15 days for hand-finished frames. From uploading the picture through to receiving the final product, Whitewall offers a good-quality service. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX100

Samsung's second micro-system camera comes with the new i-Function lens. We put it to the test.

AP 11 December

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

AP 18 December

Panasonic Lumix DMC-GF2

With a small body, Full HD video and Venus Engine FHD processor, the GF2 raises the bar for micro-system cameras.

AP 8 January 2011

Pentax K-5

Pentax's flagship DSLR has a new 16.3-million-pixel sensor and an extended ISO up to 51,200.

AP 15 January 2011

Pentax K-r

The 12.4-million-pixel Pentax K-r offers a little extra for those looking for an entry-level DSLR.

AP 29 January 2011



Pentax 645D

It's a 40-million-pixel, medium-format camera that handles like a DSLR. This digital version of the 645 takes landscape and studio shooting to an advanced level for Pentax users

Mat Gallagher
Deputy Editor



IT HAS been at least five years since Pentax first announced its medium-format digital camera, but now it has finally arrived. Although many users of the original film 645 may have already switched across to other digital bodies, now it is time to dust off those old lenses and put them to good use. Unlike back in 2005 when the Pentax 645D was

first suggested, the digital medium-format market is now maturing and is principally dominated by Hasselblad and Phase One. The Pentax 645D has long been envisaged as an affordable alternative for those looking for a high-resolution studio or field camera but, with a body-only price of £8,999, or £9,999 with the new 55mm f/2.8 lens, it comes directly up against the latest Hasselblad H4D-31.

Digital medium-format cameras principally have a size advantage over their 35mm-based cousins. The sensors are physically larger and have far more pixels, allowing them to capture greater detail and tone. As

AT A GLANCE

- 40-million-pixel sensor
- Pentax 645AF2 lens mount for old and new lenses
- Magnesium-alloy body
- 3in, 921,000-dot LCD screen
- 77-segment metering system
- 14-bit raw files in DNG or PEF format
- In-camera HDR
- Street price around £8,999 (body only)

with digital SLR cameras they are not tied to an exact sensor size, and so this varies between models, giving slight variations in the focal magnification of lenses between around 0.64x and 0.8x. This means that a 50mm lens becomes a wideangle, although not as wide as they would appear on 120 rollfilm, medium-format models.

What the Pentax 645D sets out to offer is a more consumer-friendly medium-format experience, with much of the feature set and layout transferred from the company's popular K-7 DSLR model. This should mean that those looking to enter the medium-format market for the first time will have no problem adapting to the controls, while previous 645 owners will feel quite at home.

FEATURES

At the heart of the Pentax 645D is the Kodak 40-million-pixel CCD sensor. This outputs 7264x5440-pixel images in a choice of 14-bit raw files in PEF or Adobe DNG format, as well as JPEGs. At 44x33mm, the sensor is a little short of the full 56x41.5mm frame size of the original 645 film camera, but it is roughly 1.7x larger than a 35mm sensor. This means the attached lenses have a 1.3x crop factor compared to the original 645, which incidentally is a 0.79x crop factor when compared to 35mm.

The power behind the 645D is Pentax's Prime II imaging processor, which also features in the company's current DSLR models from the K-x up to the K-5. Although on the DSLR models this processor facilitates HD movies, on the 645D it is purely focused on churning through the 14-bit A/D conversion of the

Camera test Pentax 645D



mammoth files, which can be up to 70MB a time. It also gives a more conservative ISO range of 100–1600 as for this type of camera it is far more important to offer quality within a smaller range than any high ISO extended settings. The camera also features dust removal by process of supersonic vibration (DR II) to remove any particles that settle on the sensor, and a Dust Alert system that uses the LCD screen to highlight where on the sensor the dust has settled.

The metering comprises a 77-segment system to allow for more accurate readings in difficult lighting situations, which appears to have been taken straight from the K-7. There's a choice of spot and partial metering options for more selective readings, and an exposure compensation range of $\pm 5\text{EV}$. Autofocus comes in the form of the new SAFOX IX+ (also shared by the K-5). This provides 11 selectable AF points with all but two being cross-type sensors. For simplicity, an auto, single, three-point or five-point array can also be selected.

White balance control comprises nine presets, which are daylight, shade, cloudy, four types of fluorescent light, tungsten and flash, plus manual and colour temperature settings. All come with fine-tune adjustment.

The shooting-mode dial offers a familiar array of options for regular Pentax users, with the standard program, shutter priority (Tv), aperture priority (Av) and manual

Even at the camera's highest setting of ISO 1600, noise is still well controlled and detail remains well defined



accompanied by sensitivity (Sv), shutter and aperture (TAv). There is also a bulb mode, flash sync (X), which syncs at 1/125sec, and User setting. It will come as a slight relief for many that this hasn't been tarnished with a full auto or a series of scene modes – this isn't a camera for those looking to point and shoot, after all. There is, however, the familiar green button on the rear that allows a quick auto setting on pressing. Hidden in the menu

is the addition of in-camera HDR capture and dynamic range expansion settings, plus a series of in-camera post-capture effects ranging from raw conversion and resizing to digital filters.

The viewfinder offers a 98% field of view, and although there is just a 0.62x magnification with the new 55mm lens, it is still a nice large view. There's also a large rubberised dioptre adjustment that surrounds the finder, making it easy to fine-tune the focus for your eyesight. The rear 3in LCD screen, with a very respectable 921,000-dot resolution, features brightness and colour adjustments via the menu. The LCD screen can also display a digital level for both pitch and roll, so you can ensure that the camera is completely level before taking your shot.

The 645D features dual SD slots that accept the high-capacity SDHC cards. The camera can save the same image simultaneously to both slots, different formats to each, or you can have one card as a reserve. The decision to use SD over CompactFlash seems a strange one for such a large-bodied camera, especially as there is currently no support for the latest high-speed and mega-storage SDXC cards – although this could be addressed with the aid of a firmware update. CompactFlash is still the preferred format for high-end cameras as it has offered faster write speeds and greater capacities, which has only really been addressed by the new SDXC cards. However, SD cards are now used throughout the K-series range so this provides continuity.

The actual write time for a file to be saved onto the card, using a SanDisk Extreme III SD, is around seven seconds for JPEG, eight seconds for raw or 11 seconds for raw+ (raw + JPEG). Such long save times are unsurprising considering the huge file sizes being transferred, but thankfully the camera doesn't lock up during this time so you are free to continue shooting after around a second. If you want to review the image, however, you must wait for up to five seconds for the image to first display on the LCD screen, which can slow down your shooting,

FEATURES IN USE LENSES

THE 645D uses the 645AF2 bayonet mount, but is also compatible with older 645AF and 645A lenses. For this review I used 150mm f/3.5 and 200mm f/4 lenses, courtesy of MrCad in Croydon (www.mrcad.co.uk), as well as the new D FA 645 55mm f/2.8AL SDM lens that comes as part of the 645D kit. Remember that as the sensor is smaller than the original 645, there will be a crop factor of 1.3x – meaning that lenses will appear longer than they would have done on the old 645 model. The 55mm lens is therefore a 43.5mm (in 35mm terms) or 72mm (in old 645 terms). The 150mm (120mm in 35mm) made a great portrait lens and you can pick one up for around £250.

The aperture ring was fully active, but switched back to the camera when placed in the A setting, and despite being fully manual focus it was easy to find focus thanks to the larger viewfinder and added security from the focus confirmation in the viewfinder. The 200mm f/4 lens is more useful as a mid-range telephoto optic for outdoor shooting due to the longer close-focus, but is still very easy to use with the camera on a tripod or monopod.

The beauty of this lens mount is that not only will many users already have a collection of lenses, but also those who don't can pick up some great second-hand examples for very little, especially

the older manual versions. It's worth getting in quick, though, because once people start to buy into the 645 system again, prices are likely to rise. There is now a back catalogue of around 30 Pentax 645 lenses in various forms from 35mm to 600mm, including a number of zooms, making it an extensive system for the landscape or studio photographer.



especially for portraits. The continuous shooting mode gives a burst speed of around 1.1fps, which can be maintained for up to 19 shots in JPEG or 15 in raw+.

7/10

BUILD AND HANDLING

The body has a magnesium-alloy casing and die-cast aluminium chassis for strength. This is weather-sealed against dust and moisture, and is designed to work in temperatures as low as -10°C, reinforcing its potential to be far more than just a studio model. The camera certainly feels solid in the hand and, although fairly weighty, it is only around 150–200g heavier than a Nikon D3X or Canon EOS-1Ds DSLR with battery. The 645D body also benefits from a substantial right-hand grip, which allows you to feel fully in control of the camera, even when holding it with one hand. In addition to the regular tripod bush on the underside of the body, there is a second on the side, allowing you to mount the camera directly on the tripod in portrait orientation.

On the top of the body, the row of quick-access buttons include SD1/SD2 buttons, which allow you to quickly change the type of file being recorded to the respective card. There's also a raw button that allows a quick swap between raw and JPEG formats, and a bracketing selection. A mirror-up dial to the right of the prism certainly comes in handy for long-exposure shots. The large shooting-mode dial is heavily rubberised for easy grip, but also has a central lock button to avoid accidental mode changes.

The 3in LCD screen takes up a large portion of the rear of the camera, but to its right sits a series of easy-access buttons, including the green button that offers a quick auto setting. Quick auto seems a little out of place on this type of camera. A four-way D-pad control is used for the main navigation, allowing menu access as well as AF point selection. Underneath the LCD screen are further quick-access buttons for flash, colour, drive and white balance. The selection dials on the front and rear are placed for easy finger and thumb access. All the controls and buttons are chunky and positive to press, making the operation easy and instinctive, so even in gloves

'All the controls are chunky and positive to press, making operation easy and instinctive, even in gloves'

The dynamic range expansion offers high or low illumination for lifting either highlights or shadow (as below)



The level of detail from the images is breathtaking, although raw files offer more potential with processing

most features can be easily accessed. The whole layout looks and feels like Pentax's K-7 DSLR, scaled up to fit the 645D's larger body, which overall is no bad thing. The menu is clear and it is easy to find the required function, once again much like the recent DSLR menus. Although it is not as sleek, colourful and icon friendly as some, it is functional nonetheless.

The new D FA 645 55mm f/2.8AL SDM kit lens for the 645D, which equates to 43.5mm in 35mm terms, is weatherproofed to match the body and features a completely rounded diaphragm for better bokeh. It offers a nice big rubberised focus ring and fast, quiet autofocus.

9/10

AUTOFOCUS

The SAFOX IX+ is Pentax's latest AF system and it graces both the new flagship K-5 DSLR and the 645D. It features an 11-point selection, nine of which are cross-type sensors for increased sensitivity. The nine points are placed fairly centrally in the viewfinder, with only the two non-cross-type points edging out to the left and right for any real off-centre focusing. For ease, this can be switched to just five

points, three points, one point or even set to auto selection. This arrangement may not seem that impressive in DSLR terms, and is certainly no match for cameras such as the Nikon D3X, but as most medium-format models use only a central AF point, it is way ahead of the game. It even allows continuous AF and, although not the quickest, will capably allow you to remain fixed to a moving subject. There is a dedicated AF button on the rear of the camera for those who prefer not to use the half-press method – again, handy for outdoor use with numb or gloved hands.

In poor lighting or low-contrast scenes, the camera struggles to find focus and there is no AF illumination to aid it. In these cases, for speed, it is often best to switch to manual. In regular light, however, it performs without a quibble, locking onto the subject with ease and, using the new SDM lens, zips into focus. Focusing is noticeably speedier when keeping to the nine cross-type sensor points, however. Some photographers are likely to want to keep the camera in manual focus for control and simply use the AF confirmation light in the viewfinder, which flashes red when focus is achieved.

7/10

WHITE BALANCE AND COLOUR

For outdoor and general landscape shots, the auto white balance setting produces a rich set of colours that require no correction. In the studio, however, neither the auto nor the flash presets deliver neutral tones, coming up either too warm (with the flash setting) or too cool (AWB). That said, the custom white balance makes it very easy to set a manual white balance from a grey card and, once this is stored, images are much more neutral. Under tungsten lights the camera gives the option, via the menu, to neutralise or maintain the natural warmth. This can be very handy if you are trying to give your shots a certain atmosphere.

Colours from default JPEG images (the natural setting) are rich and punchy without being oversaturated. There is a range of colour modes to choose from depending on your preferences: bright punches up the saturation a little more, while landscape really boosts the blues and greens. There is also a portrait setting that optimises for skin tones, a muted setting for subtle colours, vibrant for even more punch, monotone for greyscale with eight filters and, interestingly, reversal film to give a vibrant colour transparency look.

8/10

NOISE, RESOLUTION, AND SENSITIVITY

The detail that can be obtained from a 40-million-pixel sensor of this size is truly breathtaking. When compared directly with similar shots taken on Nikon's 24-million-pixel D3X, the difference in detail at 100% magnification is starkly obvious – from a full-length portrait the pores in the skin on the model's face were still crisp on the 645D, while the D3X was running out of pixels. On our resolution chart, both JPEGs and raw files reached around 38, and with a little extra sharpening and noise reduction, raw could arguably have gone even further. The beauty of the 645D raw files is that, with a choice of both PEF and the standard Adobe DNG file, they are already supported (at least in DNG) by most existing raw software.

The standard sensitivity range of the 645D is actually ISO 200–1000, with 100 and 1600 considered 'boost' settings. There are subtle signs of noise in shadow areas from ISO 400 upwards, but this remains monochromatic and little more than a slight texture right up to ISO 1000. The ISO 1600 setting does start to show some colour noise, but this is still kept to a minimum and can be largely removed in processing.

28/30

METERING

The 77-segment multi-pattern metering system has already proved successful in the K-7, but in the 645D it really seems to excel. Images display a generally even range of tones that on occasion seem stronger on the darker tones, but

Facts & figures

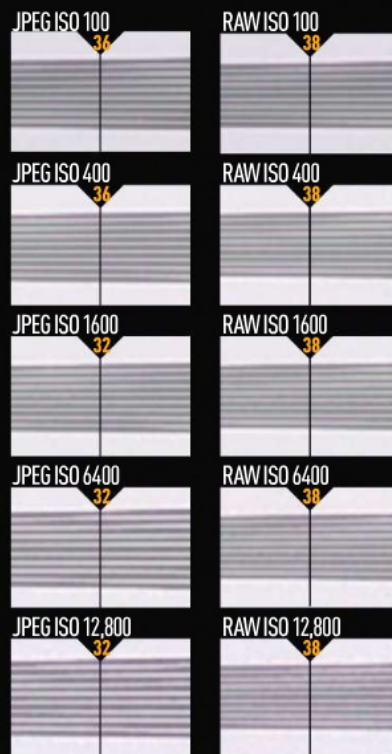


RRP	£8,999 (body only)
Sensor	40-million-effective-pixel CCD
Output size	7264x5440 pixels
Focal length mag	0.79x (compared to 35mm)
Lens mount	645AF2 (compatible with 645AF and 645A lenses)
File format	JPEG, NEF, DNG
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled vertical-run focal shutter plane
Shutter speeds	30–1/4000sec in 1/3 or 1/2EV steps
Max flash sync	1/125sec
ISO	ISO 200–1000, extendable to ISO 100–1600
Exposure modes	Program, sensitivity priority, shutter priority, aperture priority, shutter and aperture priority, manual, bulb, x speed
Metering system	TTL open aperture, 77-segments
Exposure comp	±5EV
White balance	Auto, 9 presets with fine-tuning, custom, manual, temp
White balance bracket	N/A
Drive mode	1.1fps
LCD	3in, 921,000-dot LCD
Viewfinder type	Trapezoid prism finder
Field of view	98%
Dioptr adjustment	-3.5 to +2 dioptre
Focusing modes	Single, continuous, manual
AF points	SAFOX IX+, 11-point system (9 cross-type)
DoF preview	Digital display on LCD
Built-in flash	No
Video	No
External mic	No
Memory card	Dual slot, SD/SDHC
Power	Rechargeable D-L190, DC input
Connectivity	USB 2.0, Mini HDMI, video out, cable switch, x-sync
Weight	1,480g (with card and battery)
Dimensions	117x156x119mm

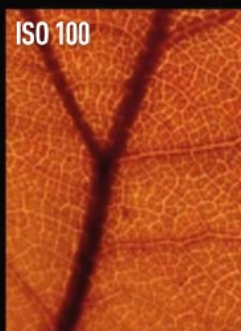
PENTAX UK, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN Tel: 0870 736 8299. www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Pentax 55mm f/2.8 AL SDM lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Images display pin sharpness using the new 55mm lens, although DSLR users should be aware that depth of field can be very shallow



FOCAL POINTS

Large rubberised eyepiece

This is a decent size, helping to fully surround the eye and block out external light when composing

Top LCD display

A nice large mono display provides all the relevant shooting information, including file formats for each SD card

Rear 3in LCD screen

The high-resolution, 921,000-dot screen makes reviewing shots a pleasure, and also displays shooting information

The 'green' button

Brought over from Pentax's DSLR range, this allows a quick auto exposure to be achieved



Camera shown actual size

Raw file handling

The 645D offers raw files in a choice of Pentax PEF or the universal Adobe DNG format, at 14-bit. This gives users the option to output to almost any software.

Dust reduction

Fitted with the Dust Reduction II (DRII) system, the camera uses supersonic vibration to shake dust from in front of the sensor on start up/shut down.

Digital level gauge

By pressing the disp button, the LCD screen switches to a digital spirit level gauge reminiscent of an aircraft simulator for vertical and horizontal alignment.

Picture modes

This series of presets allows the colouration and contrast of the images to be adjusted and fine-tuned if required. Modes include a new reversal film option.

In-camera processing



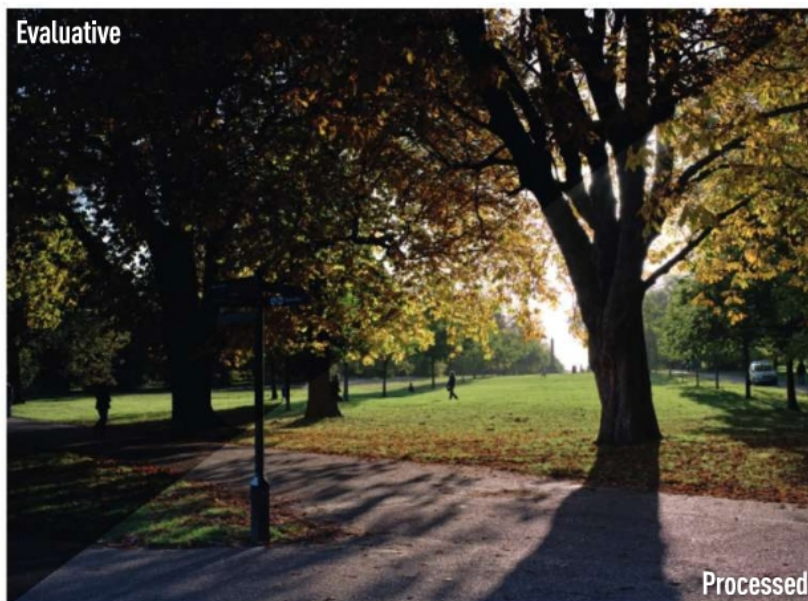
Digital level



Picture modes



Evaluative



always avoid losing any shadow detail. In most cases the evaluative metering tends to underexpose by between a half and a full stop, although at times this is preferable to help bring out the richness of the image and means that highlights are retained. From raw files it is possible to extract plenty of extra detail from even the darkest of shadow areas. The metering doesn't seem to suffer from a tipping point in terms of exposure, as priority seems to be given to the brighter areas. To test this I took a series of landscape shots with the bright sky taking up different proportions of the scene. Despite the variations in the histograms, the overall exposure and brightness only changed subtly through the range.

Also on offer for more selective metering are partial and spot modes. The partial mode can work as a handy override for the evaluative mode, allowing you to obtain a brighter main subject at the expense of the surroundings. An alternative is to use the generous 5EV exposure compensation to manually adjust your exposure. Although Pentax was unable to give the exact value, we believe the spot metering gives around a 2% coverage, which gives a very precise measurement from the centre point, although off-centre spot metering can be achieved using the exposure lock button and recomposing.

9/10

DYNAMIC RANGE

From our testing and measurements using DxO's testing methods we believe the maximum dynamic range to be around 12.5EV, which is in keeping with most recent DSLRs. The 645D also boasts methods for extending the dynamic range in the form of its dynamic range expansion and HDR settings. The dynamic range expansion offers either high illumination or low illumination for highlight or shadow priority. This works well to produce a nice subtle effect on JPEG images. The HDR mode will take three images in quick succession

The metering does underexpose slightly, but there is plenty of detail in the shadows that can be pulled out in processing

and combine them in-camera with either a standard or strong effect, although the strong is best avoided for any serious work.

9/10

VIEWFINDER, LCD AND LIVE VIEW

Aside from the image quality, the viewfinder is perhaps the best part of a medium-format camera. It is larger than a DSLR viewfinder, making it much easier to manually focus and compose your shot. Despite the apparent size of the 645D's viewfinder, it offers only a 98% field of view, which seems unusual for such a product – especially as its main rival (the Hasselblad H4D-31) is offering full 100% coverage. It is, however, a step forward from the old 645N film model, which gave only 92/93% coverage from its viewfinder, and most will hardly notice the 2% difference.

The rear LCD is a high-resolution device that, apart from appearing slightly dark, gives great colour definition and detail. When not being used for reviewing images, the LCD screen can display more shooting information by pressing the disp button. This gives much the same information as shown on the top LCD panel, but in a clearer and more graphical form. The screen can also display the digital level, which gives an aircraft simulator-style display for pitch and roll, to help you keep the camera level.

The 645D doesn't offer a Live View display of any kind, nor does it offer video. While this may seem surprising considering the 645D's similarities to the K-7, it is the Kodak CCD sensor that is responsible for their absence. The depth of field preview can be used to preview an image on the LCD screen, but this is essentially achieved by taking a shot that is not saved to the card.

9/10

Competition



Hasselblad H4D-31
£9,500 (WITH 80MM)



Nikon D3X
£4,500 (BODY ONLY)

THE MOST logical competitor for the Pentax 645D would be the Hasselblad H4D-31, as this offers the same size sensor physically, although with fewer pixels (31 million). Its current price is almost identical to that of the 645D, including a lens. Hasselblad also offers the more resolute H4D-40 for around £13,000 with lens.

The other competition for the 645D will come from high-end DSLRs such as the Canon EOS-1Ds Mark III and the Nikon D3X. Although these cameras offer a very different proposition and only around half the 645D's resolution, they are still highly regarded for studio and fashion work. For this reason there may be occasions when a photographer would be choosing between a pro 35mm DSLR and a medium-format model, especially considering that their prices are also only around half of the 645D, meaning you could buy a complete setup for the price of the Pentax.

Verdict

THE 645D will no doubt attract a niche audience, as the almost £10,000 price tag is firmly out of reach of most amateur users. Interestingly, though, many of the features seem to be catering for a more consumer-level user, with its DSLR-styled additions and a host of auto modes. It's not perfect, but it does have benefits and is bound to prove popular with landscape and wedding photographers alike.

As a professional tool the Pentax 645D offers an interesting alternative to the Hasselblad, and a huge increase in image quality from the Pro 35mm models. It is certainly at the affordable end of medium-format models, with a feature set and handling that either matches or betters the competition in many areas – and yet there was the potential for it to be even better, had it included Live View or even just a faster write and preview time. For many, a professional-level DSLR still has more versatility but, as long as you're not looking for speed, the Pentax 645D is a pleasure to use and the results certainly show Pentax's experience in the medium-format sector.

Amateur Photographer
Tested as Digital medium format
Rated Very good
86%

	1	2	3	4	5	6	7	8	9	10
FEATURES	7/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	9/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	9/10									

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AskAP

Let the AP team answer your photographic queries

Waste Tank Reset Code for Canon S9000, S300, S330, S400, i550, i560, i850, i860, i865, i9100, i9950, PIXMA iP3000

1. Turn off printer
2. Hold down Resume button and press Power button.
3. Keep holding down Power button and let Resume button go.
4. Press Resume button 2 times then let BOTH buttons go.
5. Green lights will flash and then stop blinking.
6. When green lights are solid, press the Resume button 4 times.
7. Press the Power button and the printer should turn off, if not, press the Power button once more.
8. Your printer should respond as normal.

POSTED BY LEH AT 8:07 AM

RAW QUALITY

Q I've recently started to shoot raw files, and have set my Canon EOS 550D to shoot both raw and JPEGs while I get used to the new format. I have to say, though, I am not impressed with the quality of the images I'm seeing from the raw format. The JPEGs have much more 'oomph', for want of a better word. Colours are more intense and the pictures have more punch. I am sure I am missing something, as other photographers swear by raw files for quality reasons. What am I doing wrong? **Peter Massey**

A I don't think you are doing anything wrong, Peter. The JPEGs from your Canon EOS 550D have been formed by the camera processing raw sensor data into an image file. It will enhance colour, contrast, sharpness, white balance and so on while doing this, and you can take control over how this happens by choosing different scene modes or picture style settings.

When it comes to raw files, none of this has been done for you, meaning you have to set contrast, sharpness, contrast and white balance on your computer during raw processing. When looking at a preview of the file before any of this has been done, the image may look flat and be lacking in what you so excellently define as 'oomph'.

You don't mention what you are using to preview and process your raw files, but may I suggest trying Canon's own Digital Photo Professional software. Not only is it excellent and included free with your camera, but it also remembers picture style settings from when the image was shot, so you should see colour and tone more similar to the JPEG files you are shooting from the outset. Alternatively, if you are using Adobe Camera Raw in one guise or another, you could save preset collections of settings as your own picture styles. This will save some time when it comes to processing files as you won't have to start from the beginning each time. **Ian Farrell**



LOW-BUDGET LENSES

Q I've just been reading Chris Derricott's *Backchat* (AP 15 May) about close-up lenses for macro work, and being a photographer on a budget this seems to be the right solution for me. The problem I'm facing is that, so far, I can't find any low-budget lenses that will fit my Sony Alpha 390. I've tried several common retailers, but can't find any. Can you help? **Peter Geza**

A Supplementary close-up lenses are a great route into macro photography and don't cost a fortune. These are available from most photographic retailers, Peter, so I'm not sure why you've been struggling to find them. If you are having problems with your local dealer, try buying online. Warehouse Express has Cokin close-up lenses in stock, starting from £13.99. Visit www.warehouseexpress.com for more information. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

COUNTER RESET SOLUTION

Q I have just read Nick Cambourne's letter (AP, 13 November) about his Canon printer giving a message 'Ink absorber almost full' and I am really sad that he resorted to buying two new printers. Unfortunately, Damien Demolder's suggestion to change the ink absorber will not work because both the printer instructions and the Canon website state that this has to be done by a Canon engineer. In my own experience, since my printer cost just £50 back in 2002, this would not have been cost-effective.

However, on searching the internet I discovered that the waste tank has no sensors, but rather that the drops of ink are counted and when a predetermined count is reached the printer shuts down. All that is needed is to reset the counter. This was solved at <http://fix-your-printer.blogspot.com/2009/05/waste-tank-reset-code-for-canon-s9000.html>, which advised me to go through a series of actions to reset the counter. I did this in February 2010 and the printer has worked normally since then.

The moral of this story is that if you have a technical problem, someone else has already had it. Look on the internet to find the solution. **Sarah Graham**

A Thanks for the advice, Sarah. You are right that there is always someone else out there who has had a problem first, and usually posted their experiences on the internet. We should point out that interfering with any electronic

f/AQ

What is the difference between real and pushed ISO sensitivities?

Many digital cameras offer an expanded range of ISO sensitivities, as well as standard settings, but what is the difference between these two types of ISO and why aren't the extended settings just rolled in with the rest of the settings?

FROM THE AP FORUM

Converting to black & white

Turkeyplucker asks I am interested in maximising the quality of the black & white images on my digital camera. I have a Sony Alpha 200 with a second-hand Minolta 28mm f/2.8 lens. I do not have Photoshop, and I want to make good images from the start with minimal post-processing. The in-camera colour filters seem to make no difference to black & white images. I always have to add a little extra contrast despite the in-camera settings being on maximum. I have a polarising filter, but I'm not sure if this helps. I tried a coloured Cokin filter, but to no avail. What other options do I have? Are there any simple raw-processing programs I can use?

LargeFormat replies To get good results with monochrome you need to be able to adjust the intensity of the red, green and blue channels and the contrast of the coloured image before converting it. You aren't likely to do this successfully without Photoshop or similar software. Clicking 'Convert to greyscale' will disappoint.

Wheelu replies You will get better results by post-processing rather than by using the camera's built-in filters. Is your aversion to Photoshop a cost thing? If so, consider an elderly copy of this software as I think the Channel Mixer has been a feature for many years. Alternatively, you should be able to pick up an old copy of Elements very cheaply as it was bundled with scanners at one time.

Barney replies There are plenty of other options apart from Photoshop where you can convert to black & white successfully. I'm not a fan of post-processing work as I find it incredibly dull, but you can get software that isn't so resource-hungry or anywhere near as expensive. Have a look at Picasa, which is free. Visit www.google.com/picasa.

device in this way usually invalidates any warranty, although this doesn't really apply to printers bought in 2002, so you definitely took the right course of action. **Ian Farrell**

CANON FD LENSES

Q I have a full set of Canon FD lenses covering focal lengths of 17mm to 400mm. I am now changing over to digital imaging and wonder if there is a camera that will take these lenses? It seems a pity to waste them. **Arthur Clarke**

A Sadly, Canon changed its lens mount in the '80s when the EOS system was launched, and the current EF mount shares nothing in common with its predecessor,



the FD mount. However, there are some adapters available that will let you use your old lenses with new digital cameras. Buying into the current Canon EOS system is one idea, using an EF/FD adapter to mount your lenses. The Four Thirds and Micro Four Thirds systems might also be worth a look as they have become the most supported systems by lens adapters, and third-party converters are available for just about every lens mount you can think of, including Canon FD. Have a look on eBay by searching for 'Canon FD adapter', contact Speed Graphic (visit www.speedgraphic.co.uk or call 01420 560 066) or SRB Gritturn (visit www.srb-gritturn.com or call 01582 661 878). **Ian Farrell**

Typical standard ISO sensitivities range from ISO 100–3200 or ISO 200–6400, with the lowest setting known as the 'base ISO' of the sensor. The base ISO is the sensitivity that requires the least amplification from the tiny signal amplifiers hardwired onto the sensor, and hence offers the best image quality in terms of noise and so on. As the ISO sensitivity is raised, the amplifiers boost the signal coming off the sensor and help it see better in the dark. This is how 'normal' ISO works.

Extended settings are a bit of a software cheat to get more sensitivity from your camera. When the signal amplifiers can't do any more to help you, the camera underexposes and tweaks brightness to make up for it, as you might when processing a raw file. Similarly, DSLRs that offer a lower

ISO sensitivity than the base ISO allow a small degree of overexposure and reduce brightness afterwards using the camera's internal software.

The reason these extra 'push' and 'pull' ISO settings aren't part of the main ISO range is that they do have a detrimental effect on image quality. In film photography, the golden rule was 'the slower the better', but in digital photography ISO settings below the base ISO can cause highlights to blow out easier because of the overexposure used to get there. Likewise, the higher 'push' settings can be very noisy in shadow areas. By naming these extra ISO settings differently, at least we know they are to be used in special situations and not as an automatic way to improve image quality.

Ian Farrell

In next week's AP

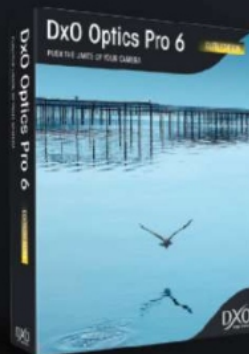
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Lord Snowdon 1930-present

Lord Snowdon's turbulent private life has obscured the fact that he was one of the finest photographers of his generation. **David Clark** looks at his life and work

LORD Snowdon's reputation as a photographer has often been overshadowed by his colourful personal life: his close relationship with the royal family; his troubled marriage to Princess Margaret; his numerous love affairs. Even in his working life, photography has never been his sole occupation and he has spent much of his time on other pursuits. These have included carrying out royal duties, directing television documentaries and working on design projects ranging from kitchen extractor fans and wheelchairs to the Snowdon Aviary at London Zoo. 'I jump from one thing to another,' he freely admits. 'I'm not a stayer, really. I like change.'

This need for change has extended to his photography. At different times in his career he has worked in social documentary, celebrity portraiture, advertising, fashion, theatre, nature, underwater and reportage photography.

All these factors, combined with the perception of Snowdon as a man whose privileged family background gave him unique opportunities to photograph the rich and famous, obscures the fact that he was one of the most versatile and talented photographers of his generation.

Antony Armstrong-Jones, as he was known until 1961, was born into an affluent family in 1930. His great-grandfather, Linley Sambourne, was a cartoonist for *Punch* and his uncle was the theatre designer and artist Oliver Messel. However, his early years were not without their difficulties.

His parents divorced when he was five and he was shunned by his mother. At the age of 16 he contracted polio and spent six months in hospital – a lonely stay that was only sporadically enlivened by visits from famous family friends such as Marlene Dietrich and Noël Coward. School life was also troubled and one report, written by his prep school headmaster, noted that, 'Armstrong-Jones may be good at something, but it's nothing that we teach here.'

Armstrong-Jones was later educated at

Eton, where he first took up photography, and at Cambridge where he studied architecture and also coxed the university's rowing team to victory in the 1950 Boat Race. He left Cambridge after failing his second-year exams and took up a photographic apprenticeship with society photographer Baron. He soon abandoned the apprenticeship to set up his own studio in a converted ironmonger's shop in Pimlico, London, in 1952.

Snowdon quickly established a reputation as a gifted photographer and was soon having work published in very different magazines, including *Tatler* and *Picture Post*. In 1954 he branched out into theatre work and shot the production photographs for Terence Rattigan's *Separate Tables*.

He rejected the conventional approach to theatre photography in which formal poses were recorded using large-format cameras. Instead, he used a 35mm camera and stood among the actors, photographing them backstage and in rehearsal. His pictures captured the new emerging theatre of the mid-1950s in a radically new way.

Within a couple of years Snowdon was regularly working on advertising and fashion assignments for *Harper's Bazaar* and *Vogue*, but at the same time was compiling his first book, *London* (1958). It was a documentary-style portrait of the city and its people, and his subjects ranged from the richest to the poorest in society.

His time spent on photography was reduced by his royal duties after he married Princess Margaret in 1960, when he became Earl of Snowdon, although he still produced picture stories for *The Sunday Times* from the early '60s until 1990. These investigative assignments included images of the poor, the elderly and the mentally and physically disabled.

'Photographs of social problems mustn't be taken by voyeurs, nor must they be taken by someone who's trying to be a do-gooder,' he



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'Photographs of social problems mustn't be taken by voyeurs, nor must they be taken by someone who's trying to be a do-gooder'

Above: HRH Princess Margaret, Countess of Snowdon, pictured in 1967

Left: Lord Snowdon at work in Venice, 1971



➔ said on American television when interviewed by Charlie Rose in 2001. 'They're just showing, hopefully with a certain amount of love and understanding, what's going on in the world.'

He continued this documentary work alongside his fashion and society photographs for *Vogue* and other publications during the 1970s. During this decade he also made six documentary films for television and published seven books of his own work.

Snowdon is perhaps best known as an accomplished and perceptive portrait photographer. He has more than 130 portraits in the National Portrait Gallery collection in London, ranging from royal wedding pictures to portraits of artists, playwrights and actors.

Unlike most portrait photographers, Snowdon doesn't try hard to establish a rapport with his sitters. 'I'm not a great one for chatting people up because it's phoney,' he said in an interview for *The Daily Telegraph* in March 2010. 'I don't want people to feel at ease. You want a bit of edge. There are quite long, agonised silences. I love it. Something strange might happen. I mean, taking photographs is a very nasty thing to do. It's very cruel.'

Despite spending most of his life as

a photographer, Snowdon is critical of photography as an art form. Nevertheless, at the age of 80 he continues to shoot professionally, despite being wheelchair-bound following a recurrence of the polio that afflicted him as a teenager.

Throughout his long and varied career, Snowdon has remained true to the statement of intent that he wrote in his book *London* in 1958. 'I believe that photographs should be simple technically, and easy to look at,' he wrote. 'They shouldn't be directed at other photographers; their point is to make ordinary people react – to laugh, or to see something they hadn't taken in before, or to be touched. But not to wince.' **AP**

BOOKS AND WEBSITES

Books: *Snowdon: The Biography* by Anne De Courcy (2008), gives a frank account of Lord Snowdon's personal and professional life. *Photographs by Snowdon*, a retrospective published by the National Portrait Gallery, is out of print but available second-hand on www.amazon.co.uk.

Websites: Snowdon has no official website, but a range of his images can be seen on www.chrisbeetles.com. An interesting interview with Snowdon, recorded in 2001, can be found at www.charlierose.com.

Writer and comedian Peter Cook, 1968

Biography

1930

Born Antony Armstrong-Jones on 7 March

c1940-50

Educated at Eton, where he takes his first photographs, and later Cambridge University

1952

Opens a photographic studio in a converted ironmonger's shop in Pimlico, London

1954

Begins to photograph theatre productions in a radically new way, starting with a production of Terence Rattigan's *Separate Tables*

1958

Publishes his first book, *London*, a reportage-style portrait of the city including its poorest and richest areas

1960

Marries Princess Margaret and the following year is created 1st Earl of Snowdon

1960-63

With Frank Newby and Cedric Price, Snowdon designs the aviary at London Zoo

1962-90

Works as an artistic adviser to *The Sunday Times* newspaper

1978

Divorces Princess Margaret and marries Lucy Lindsay-Hogg. This marriage ends in divorce in 2000

1990-94

Carries out photographic assignments for the *Telegraph* magazine

2000

A major retrospective of Snowdon's work is shown at the National Portrait Gallery in London

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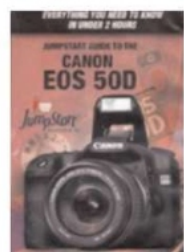


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AP explains...

Low-contrast landscapes

Bright blue skies may be a rarity in a typical British winter, but you don't need to let the prevailing greyness get you down. Richard Sibley explains how you can flex your creativity with some low-contrast landscapes

AP explains... Low-contrast landscapes



© DANIEL SCHMIDT

MOST photographers have, at some point, planned a day out intending to capture crisp winter vistas under golden sunlight and skies of blue, only to wake up and find that the morning is instead foggy, dull and disappointing. However, that's no excuse for you to crawl back into bed to sulk beneath the duvet. Instead, why not rise to the challenge and head out in search of minimalist, low-contrast images that are just as evocative of the season?

Subtlety is the key to success in these conditions, as increasing the contrast and saturation when editing an image can often look unnatural and obvious. It's therefore best to treat the scene sympathetically with soft, subtle hues and contrast to create simple landscape images.

WEATHER AND LIGHT

Like all types of landscape photography, the time of day will have a huge impact on how your images look. Morning and late afternoon are still the best times to shoot, particularly if there is a chance that some warm sunlight will break through the haze. On a winter's morning there is the likelihood of some fog, mist and low-level cloud. If the sun is trying to break through, any mist will take on a golden appearance and the light may be just strong enough to create some long and soft shadows. These are ideal conditions, as although the aim is to create low-contrast images, you will still need a few dark shadows to add definition.

However, all is not lost if the weather has turned the landscape into a foggy void with the sky a blanket of grey. If you think of the scene as a completely blank canvas, the dull background can be used to isolate

parts of it. More distracting items in the background will naturally be muted and hidden, allowing you to focus attention on objects in the foreground, which will naturally have a much higher level of contrast and more detail.

Morning is usually the best time to shoot this type of low-contrast landscape, because by the afternoon the temperature will often have risen, especially if the sun has finally managed to break through. If the sun has appeared the fog and mist may have dissipated, but if the day is still overcast the lighting will remain flat and suitable for extremely low-contrast images.

CHOOSING A SCENE

When you have to deal with dull conditions and little contrast, it is best to look for scenes that don't have a lot of intricate detail and instead concentrate on interesting shapes.

One of the more obvious examples are views that have rolling hills that disappear into the distance. The closer the hills, the darker they will be, gradually fading out onto the horizon as fog, haze and low cloud envelop them. The result is that such images appear to have a series of layers, each one looking like a cardboard cutout. This effect is particularly noticeable when shooting landscapes with a telephoto lens (see AP explains... telephoto landscapes, 17 July).

When the background of an image has subtle hues with almost no contrast, it is a good idea to have an interesting subject in the foreground. Often the foreground to this subject will be largely silhouetted against the soft, light background.

With this type of image being largely about colour and shape, it is important to structure it correctly. This can be

Low-contrast images can take on an almost monochrome appearance. By adjusting the white balance, it is easy to subtly warm or cool images

done by using the Rule of Thirds and leading lines to balance the image and lead the eye across the scene.

Lakes and the sea also make great subjects. These bodies of water are naturally misty and foggy on cold mornings, and rocks in the foreground or boats out at sea can provide excellent subjects to place along the Rule of Thirds intersections.

A snowy landscape is also ideal for taking low-contrast landscapes. Combined with an overcast sky or fog, virtually the whole scene may be slightly off-white, which makes it easy to draw attention to an object in the foreground, be it a tree or a farm wall fading into the distance.

SETTING UP YOUR CAMERA

When shooting landscape images, always try to use a tripod. This will allow a low ISO sensitivity of ISO 400 or under and a small aperture to be used. Generally, you want to shoot landscapes images between f/8 and f/22, depending on the lens you are using and the depth of field required. However, with foggy and misty scenes details will be obscured, so it is possible to use apertures such as f/5.6 as the shallow depth of field may add to the effect.

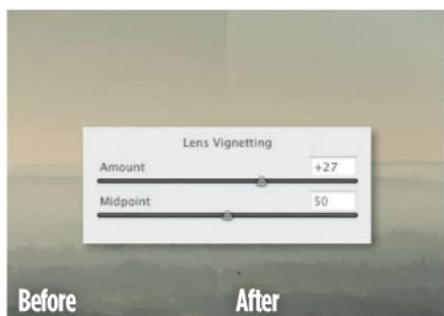
Using a low ISO sensitivity setting will help to keep noise to a minimum, and combined with the dull light it will mean that a long exposure time will be required. For this reason, a tripod is essential.

When it comes to the correct exposure for low-contrast conditions, most evaluative metering systems will produce a slightly underexposed result. Ideally, this is what you want as it will help prevent the sky having large blown-out highlights. However, if the scene requires more accuracy, try spot metering from the sky. This





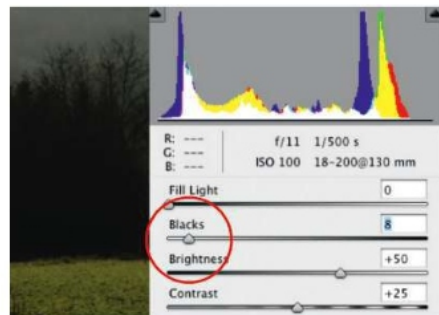
HOW TO EDIT A LOW-CONTRAST LANDSCAPE



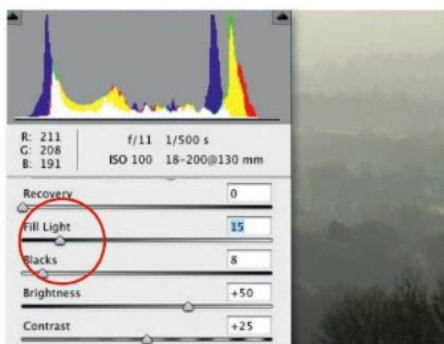
1 For best results you should shoot raw files, so start by opening the image in Adobe Camera Raw. My image has some vignetting at the edges. I have removed this by going to the Lens Correction button on the right-hand toolbar and moving the Lens Vignetting slider to the right until the vignette disappears.



2 Now look at the exposure of the image. I have lightened my image to reveal a little more detail in the shadow areas, but still leaving plenty of detail and colour in the sky. Keep a close eye on the histogram and make sure that you are not creating highlights that are too blown out – you don't want the sky to become white.



3 The histogram shows that there are no true blacks in my images. Using the Blacks slider I have increased the figure from its default until the histogram touches the top left to give a solid black tone. In this example I have only needed to move it to 8.



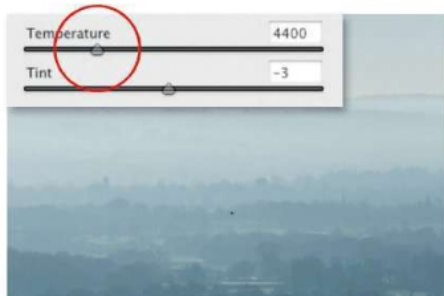
4 Although I now have some true blacks in the image, the trees in the foreground have become a little too dark. To solve this I have used the Fill Light slider. This lightens darker midtones to reveal detail in shadows.



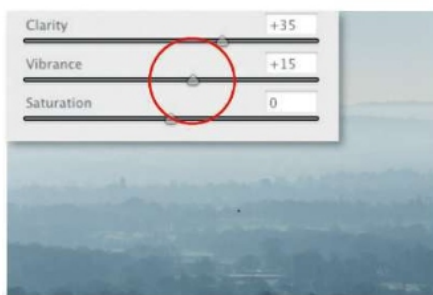
5 One very useful but often overlooked tool in Camera Raw is the Clarity slider. This alters areas of local contrast without affecting the overall image contrast. Setting it to -100 flattens local contrast by equalising neighbouring pixels. Setting it to +100 increases local contrast, bringing out more detail.



6 In this example I have chosen to move the Clarity slider to +35, to add a touch of local contrast in order to bring out the detail in the rows of trees.



7 By altering the white balance of the image, you can change how it looks quite dramatically. Decreasing the colour temperature makes it appear colder. In this image I have lowered the colour temperature to produce a cold blue appearance.



8 Depending on your preference, you can either increase or decrease the saturation or vibrance to adjust the strength of the colour. I have added a touch of Vibrance to give a fraction more colour to the image.



9 Using the Clone tool (found on the top left toolbar), I have removed the distracting bird flying through the middle of the image. Finally, I have cropped the photo to make it a little more balanced and in line with the Rule of Thirds.

TOP TIPS

- Make sure you wear suitable clothing – gloves are essential at this time of year
- Don't forget to take a tripod
- A graduated ND filter can help darken a bright sky
- Use hills and mountains to create interesting shapes to frame the subject
- Camera Raw's Clarity slider is great for bring out local contrast or smoothing images

will guarantee that the sky becomes a midtone, although it may cause the foreground to be underexposed.

Whichever way you choose to meter your scene, it is best to use a histogram to check that there aren't any blown-out highlight details. In many ways, highlight details are more important than shadows because detail cannot be recovered once something has become completely white. Shadows are usually easier to recover unless the image is extremely underexposed.

A graduated neutral density filter (ND grad) is also extremely useful. Although the whole scene could be dull and misty, the sky may still be far brighter and may need darkening. Generally, a 1EV ND filter should be enough to darken the sky so that it requires roughly the same exposure as the foreground. In low-contrast conditions it is best to use a soft-edged graduated filter because a hard-edged filter will look too obvious.

ADJUSTING IN-CAMERA

It is a good idea to see exactly what your images will look like in-camera. If you intend shooting only JPEG files you will have to adjust the image in-camera so it is as close as possible to the scene you are recording. For best results, though, shoot your images as raw files, as these will provide the maximum amount of data for you to adjust when converting the photograph.

When doing this, it is important to set an appropriate white balance. A camera's automatic white balance setting can be easily fooled when faced with dull or foggy conditions, and sometimes it will remove a warm hue or create a slight blue cast when dealing with a snowy scene. Ideally, you want to have a realistic white balance as a starting point. You can do this using the camera's preset white

balance settings. Use the sunny and overcast settings and see which one produces the most realistic result. Remember that in the most digital cameras these presets can be adjusted slightly for more precision. Alternatively, take a manual reading. The white balance can be altered later when editing the raw file, but it is always better to have a good starting point.

Although setting the camera's image style to landscape would seem an obvious choice, this mode often increases the saturation of blue and green colours. A better choice is a neutral or natural setting, depending on your camera. Alternatively, use the default image style and simply lower the contrast and the saturation. This should leave your images looking very soft and washed out. While you wouldn't usually want this style in an image, with the right subject and the correct lighting it is perfect for minimalist low-contrast landscapes.

DISPLAYING YOUR IMAGE

Most people paint the inside walls of their houses white or off-white, so the modest saturation and colours of low-contrast landscapes are perfect for displaying in the home. These images can add a hint of colour without being too bold, and minimalist images can be printed very large without becoming too imposing. However, it is important to print them on suitable paper.

As these images are fairly low contrast, printing on fine-art matt paper is an excellent option rather than using high-gloss paper. As matt paper absorbs ink into its surface, blacks generally aren't anywhere near as dense as when printing on glossy paper and colours are less saturated. This makes matt paper ideal for printing low-saturation images for display. **AP**

Above: Lakes are perfect for photographing first thing in the morning as they are usually covered in a fog or haze. Objects closer to the camera will be higher in contrast and can be used to add interest

Below: By keeping the level of contrast and saturation low, colours have soft and subtle hues



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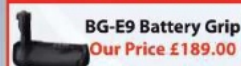
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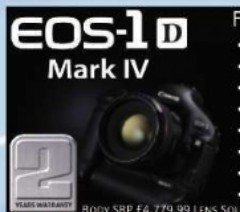
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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

NEW
Due Jan. 2011

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Panasonic GH2



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LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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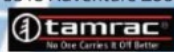
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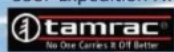
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T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99 , 3 sets for £42.99	
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99 , 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99 , 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£69.99

Please call or check our website for further details



Canon Compatibles

BCI3e Black 26ml	£2.99
BCI3e C/M/Y 15ml	£2.99
BCI6 C/M/Y 15ml	£2.99
BCI6 PC/PM/R/G 15ml	£2.99
PGI5 Black 26ml	£5.99
CL18 Black 15ml	£4.99
CL18 B/C/M/Y 15ml	£4.99
CL18 PC/PM 15ml	£4.99
PGI520 Black 19ml	£5.99
CL1521 B/C/M/Y/GY 9ml	£4.99
BCI10 Black (3 pack)	£4.99
BCI15 Black (2 pack)	£4.99
BCI15 Colour (2 pack)	£5.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 26ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BCI16 Colour (2 pack)	£21.99
BCI3e Black 26ml	£10.99
BCI3e C/M/Y 13ml	£9.99
BCI6 C/M/Y 13ml	£9.99
BCI6 PC/PM/R/G 13ml	£9.99
PGI5 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PGI7 Black 25ml	£11.99
PGI9 Clear 191ml	£11.99
PGI9 PB/MB/C/M/Y 14ml	£10.99
PGI9 PC/PM/R/G/GY 14ml	£10.99
PGI520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml NEW	£11.99
PG512 Black 19ml NEW	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml NEW	£15.99
CL513 Colour 13ml NEW	£19.99
KP-361P Ink & Paper	£12.99
KP-1081P Ink & Paper	£29.99

Many more in stock!

Dell Compatibles

Series 1 Black (T0529)	£11.99
Series 1 Black (T0530)	£12.99
Series 5 Black (M4640)	£11.99
Series 5 Black (M4640)	£12.99

Many more in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Black 10ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/CPM each	£24.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 PB/MB/GY 27ml	£26.99
No.38 C/M/Y/CPM 27ml	£26.99
No.56 Black 17ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300XL Black 11ml	£22.99
No.300 Colour 4ml	£12.99
No.300XL Colour 11ml	£26.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.350XL Black 25ml	£25.99
No.351 Colour 3.5ml	£13.99
No.351XL Colour 14ml	£27.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/CPM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£14.99
No.3 Black	£10.99
No.16 Black	£9.99
No.17 Black	£12.99
No.26 Colour	£11.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Colour	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 C/M/Y	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black & Colour Ink	£17.99
PrinterDock Ink/Paper	£CAll

Many more in stock!

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ILFORD
As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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Smooth Gloss 290g, A4, 100	£29.95
Smooth Gloss 290g, A3, 25 sheets	£29.95
Smooth Gloss 290g, A3*, 25 sheets	£23.95
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Smooth Pearl 290g, 7x5, 100 sheets	£19.95
Smooth Pearl 290g, A4, 25 +10 FREE	£29.95
Smooth Pearl 290g, A4, 100	£29.95
Smooth Pearl 290g, A3, 25 sheets	£23.95
Smooth Pearl 290g, A3*, 25 sheets	£25.95
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Smooth High Gloss 225g, A3*, 25 sheets	£29.95
Smooth Lustre Duo 280g, A4, 25 sheets	£9.95
Smooth Lustre Duo 280g, A3*, 25 sheets	£39.95

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.76 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB. 01926 339977 www.premier-ink.co.uk



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MEMORY

BATTERIES

SQUARE FILTERS

SCREW-TYPE FILTERS

SanDisk COMPACT FLASH

Sandisk Ultra 30MB/s

2GB 15MB/s	£16.53	£10.39
4GB 30MB/s	£21.76	£14.19
8GB 30MB/s	£36.12	£22.49
16GB 30MB/s	£70.06	£44.39

Sandisk Extreme 60MB/s

8GB 60MB/s	£67.02	£44.39
16GB 60MB/s	£146.19	£76.79
32GB 60MB/s	£286.89	£137.59

Extreme PRO 90MB/s

16GB 90MB/s	£216.72	£140.99
32GB 90MB/s	£384.27	£249.99
64GB 90MB/s	£719.58	£499.99

SECURE DIGITAL

Sandisk Blue C2: 5MB/s

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16GB 30MB/s	£103.58	£63.59
32GB 30MB/s	£192.57	£129.89

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon £9.99
NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £9.99
NB-8L for Canon £9.99
BP-511 for Canon £12.99
LP-E5 for Canon £9.99
LP-E6 for Canon £29.99
LP-E8 for Canon £15.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP60 for Fuji £9.99
NP70 for Fuji £9.99
NP80 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £14.99
NP200 for Minolta £9.99
EN-EL1 for Nikon £9.99
EN-EL2 for Nikon £9.99
EN-EL3/3A for Nikon £9.99
EN-EL3E for Nikon £15.99
EN-EL5 for Nikon £9.99
EN-EL7 for Nikon £19.99
EN-EL8 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
LI10B/L12B for Olympus £9.99
LI40B/L42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGR-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
CGA-S008 for Panasonic £9.99
BCF10E (V3) for Panasonic £19.99
BCG10E (V3) for Panasonic £19.99
BLB13 (V3) for Panasonic £19.99
D-Li8 for Pentax £9.99
D-Li50 for Pentax £12.99
D-Li78 for Pentax £9.99
DB60 for Ricoh £9.99
DB70 for Ricoh £9.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99

Many more batteries in stock!

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 18-200 IS	£9.99
EW-78E Canon 18-200 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as stars and sunsets. They also give a slight soft focus effect.

52mm Starburst x4/8/16, each	£11.99
58mm Starburst x4/8/16, each	£15.99
67mm Starburst x4/8/16, each	£21.99
72mm Starburst x4/8/16, each	£27.99

More sizes in stock, from 46 to 82mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

USB Pen Drives

2GB SanDisk	£8.84	£5.89
4GB SanDisk	£11.44	£7.79
8GB SanDisk	£20.08	£13.99
16GB SanDisk	£37.35	£24.99

xD Picture Cards

1GB Olympus	£19.99	£11.99
2GB Olympus	£24.99	£15.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure.

Vanguard 3D £2.99
4 cards, with keychain

Kenro MCS £6.99
2 cards, 8 AA batteries

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/SDMKII: £112.99
+1x LP-E6 £137.99 +2x LP-E6 £162.99
For Canon 30/40/50D: £99.99
+1x BP-511 £111.99 +2x BP-511 £123.99
For Canon 450/500/1000D: £69.99
+1x LP-E5 £79.99 +2x LP-E5 £87.99
For Nikon D40/D60: £39.99
+1x EN-EL3 £51.99 +2x EN-EL3 £63.99
For Nikon D80/D90: £94.99
+1x EN-EL3 £109.99 +2x EN-EL3 £124.99
For Nikon D300/D700: £139.99
+1x EN-EL3 £194.99 +2x EN-EL3 £169.99
For Sony A200/A350: £69.99
+1x EN-EL3 £88.99 +2x EN-EL3 £107.99

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£54.95
ZEIION Anti-static Blower	£37.95
SL7000 Arctic Butterfly	£52.95

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99
Kenair Original Lens Pen	£9.99
Spudz 6x6 inch	£4.99
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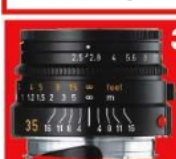
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December In-Store Demonstration Days

December 4th Introphoto bring the range of Tamrac bags, Slik & Velbon tripods, Cokin filters, Steiner binoculars and Tamron lenses.

December 11th Manfrotto Distribution bring the range of Manfrotto tripods, Kata bags, Gitzo tripods and Visible Dust sensor cleaning items. Johnsons Photopia bring Billingham bags, TrekTech camera supports and Ilford Galerie inkjet papers.

December 18th

Thinktank bring their range of camera bags and Orbis ringflash. Alpha bring Ricoh digital cameras, Proline lighting and Kowa binoculars & scopes. Colour Confidence bring Pantone, Spyder and ColorMunki calibration products. Kenro bring Nissin flash, Marumi flash and their own brand of storage & display products.

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Ultrastick 150 Monopod

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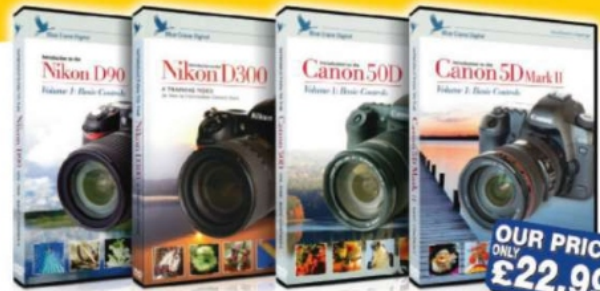
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ROGER HICKS

Do you believe that you need to shoot 200 pictures a week to call yourself a 'real' photographer?

AS LATE as the 1970s, there were plenty of crusty old photographers who muttered darkly about the way that everyone took too many pictures. If they worked in advertising they tended to be of the 'one shot, one spare' school. If they shot news, they tended to reminisce about 'six plates to cover the story'. In all fairness, most journalists were honest enough to admit that a roll of 12 shots in a Rollei gave them a lot more flexibility, but some of them still found it hard to finish a whole 36-exposure roll of 35mm. They tended to lump fashion photographers and amateurs together as 'spray-and-pray merchants', or 'machine-gunners'. The analogy of monkeys, typewriters and the complete works of Shakespeare was often invoked.

Yet recently, I've seen more and more people asserting the exact opposite. I've seen it on the internet, of course, so I suppose I shouldn't be too surprised, and (as far as I know) I have seen it exclusively from amateurs. This camp maintains that unless you shoot at least 200 pictures a week, you aren't a 'real' photographer.

First, this obviously excludes the vast majority of photographers before the advent of digital imaging. For a 35mm shooter it's five and a half rolls a week. This is, remember, every week, not just an average across the year. Cost alone would rule it out, never mind processing and printing time. For that matter, when I started in advertising 200 shots amounted to 20 boxes of 4x5in film every week. If a single photographer shot a quarter of that, it would have been a busy week.

Second, it immediately raises the question, 'What do you mean by 200 pictures?' Again, in the days of advertising, and shooting on film, it was the norm to shoot at least one 'spare'. You'd get the first shot processed, with the second held in reserve in case of mishap. Sometimes you'd shoot two or more spares, in case you wanted a push or pull on one of the other sheets. You might well shoot three or four Polaroids (or if you're reading this, Jan, six or eight), but it's still just the one picture, even if you use three sheets of

Kodak Ektachrome and a couple of Polaroids to get it.

In reportage or travel, for example, it makes perfect sense to shoot numerous pictures of the same subject, provided the pictures themselves aren't the same. You begin by shooting the best picture you can, so at least you've got something usable. Then, when you see something that might be better, you shoot that, and so on until you are reasonably confident you aren't going to get anything better, quite possibly because you've got bored. Even a landscape can

merit several pictures from a location, with the camera on a tripod, if the light and clouds keep changing.

This is quite different, though, from shooting a score of essentially identical pictures, with the camera on 'burst', and trying to sort out the best one afterwards. There may be times when you want to do this, such as during a crash at a motor race, but most of the time it's going

to be a (poor) substitute for knowing how to use your camera and when to press the button.

It also leads directly to the third and biggest question – where does anyone find the time to review and process all these shots? I've long maintained that in the studio, a minute at the shooting stage is worth ten minutes post-processing and 'cleaning it up in Photoshop'. It seems to me that exactly the same is true when it comes to shooting on location. Yes, I like to be able to select one image from five or ten good but different pictures, yet I really hate trying to select one picture from five or ten that are substantially identical. I always feel I could have saved a lot of time at the editing stage by thinking a bit harder when I pressed the shutter release at the taking stage.

If I can edit and process 500 pictures in a full working day, I think I'm doing very well. I know that my judgement will be clearer, and my eye sharper, if I process only a batch of 100 or so, and take a couple of hours over it. This is four hours a week for 200 pictures, quite apart from the time I spend shooting them. Yes, I can afford this time, because it's part of my job, but where does an amateur find that sort of time? **AP**

'When I started in advertising 200 shots amounted to 20 boxes of 4x5in film every week. If a single photographer shot a quarter of that, it would have been a busy week'

Roger Hicks is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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